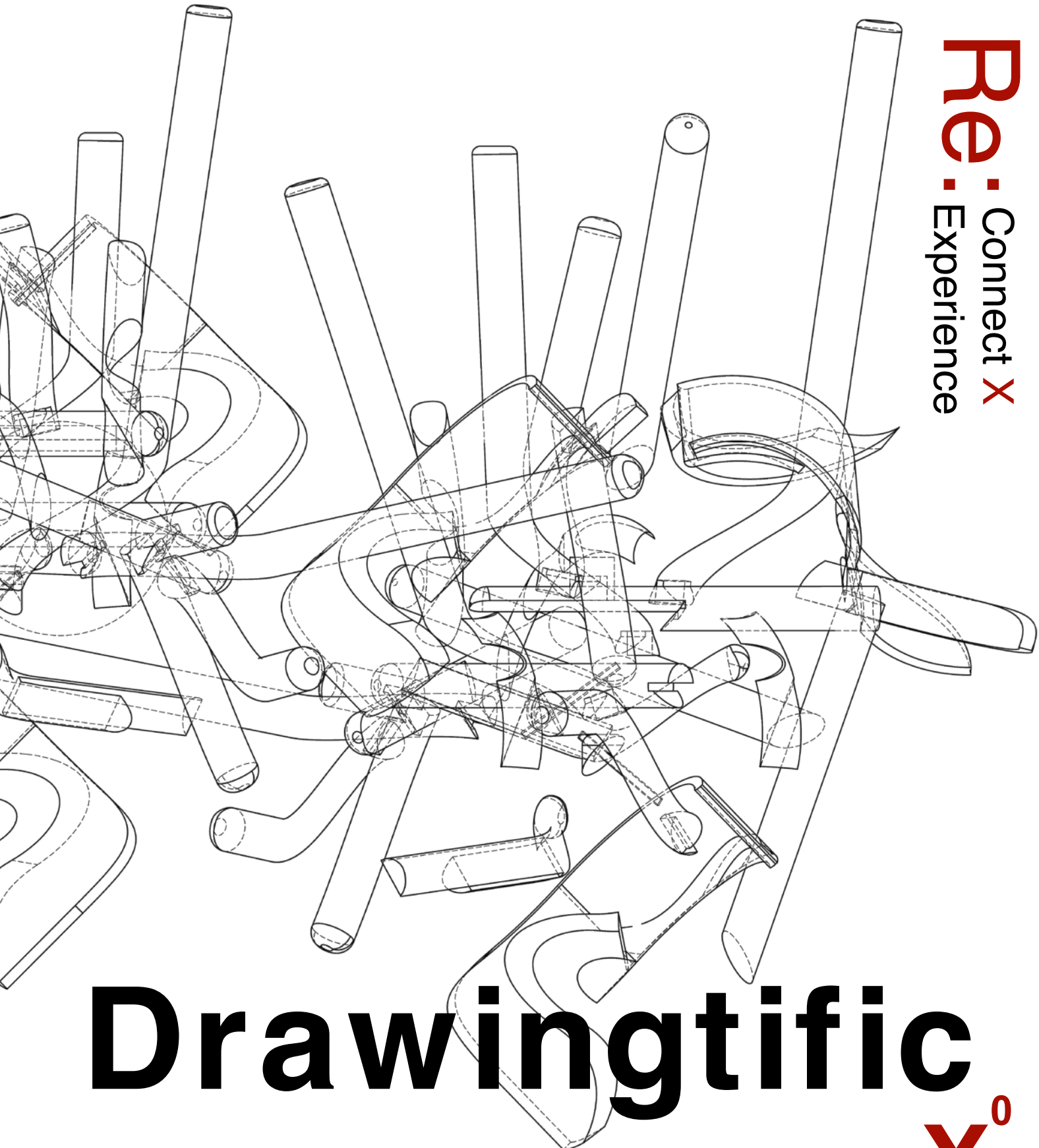
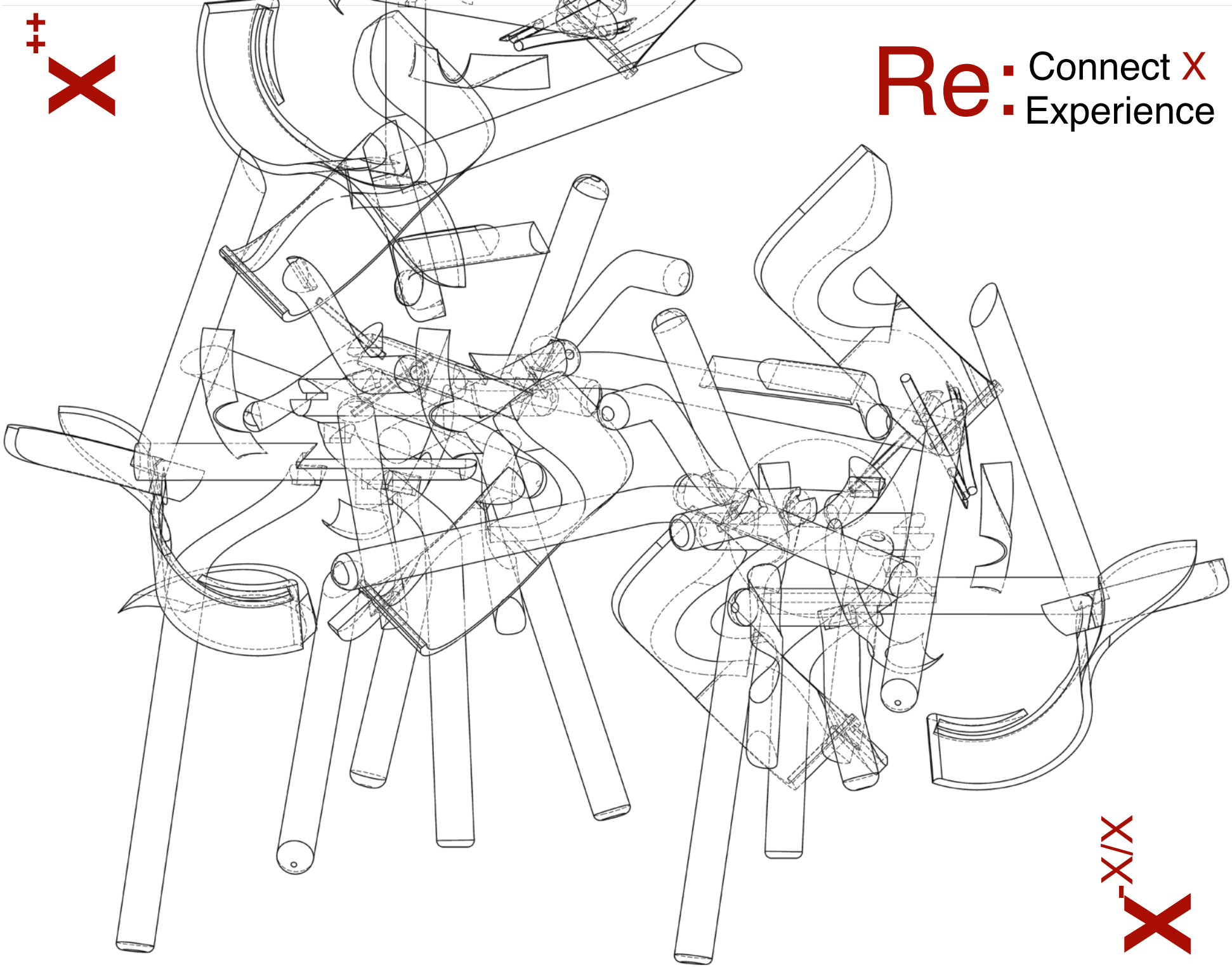
Re: Connect x Experience

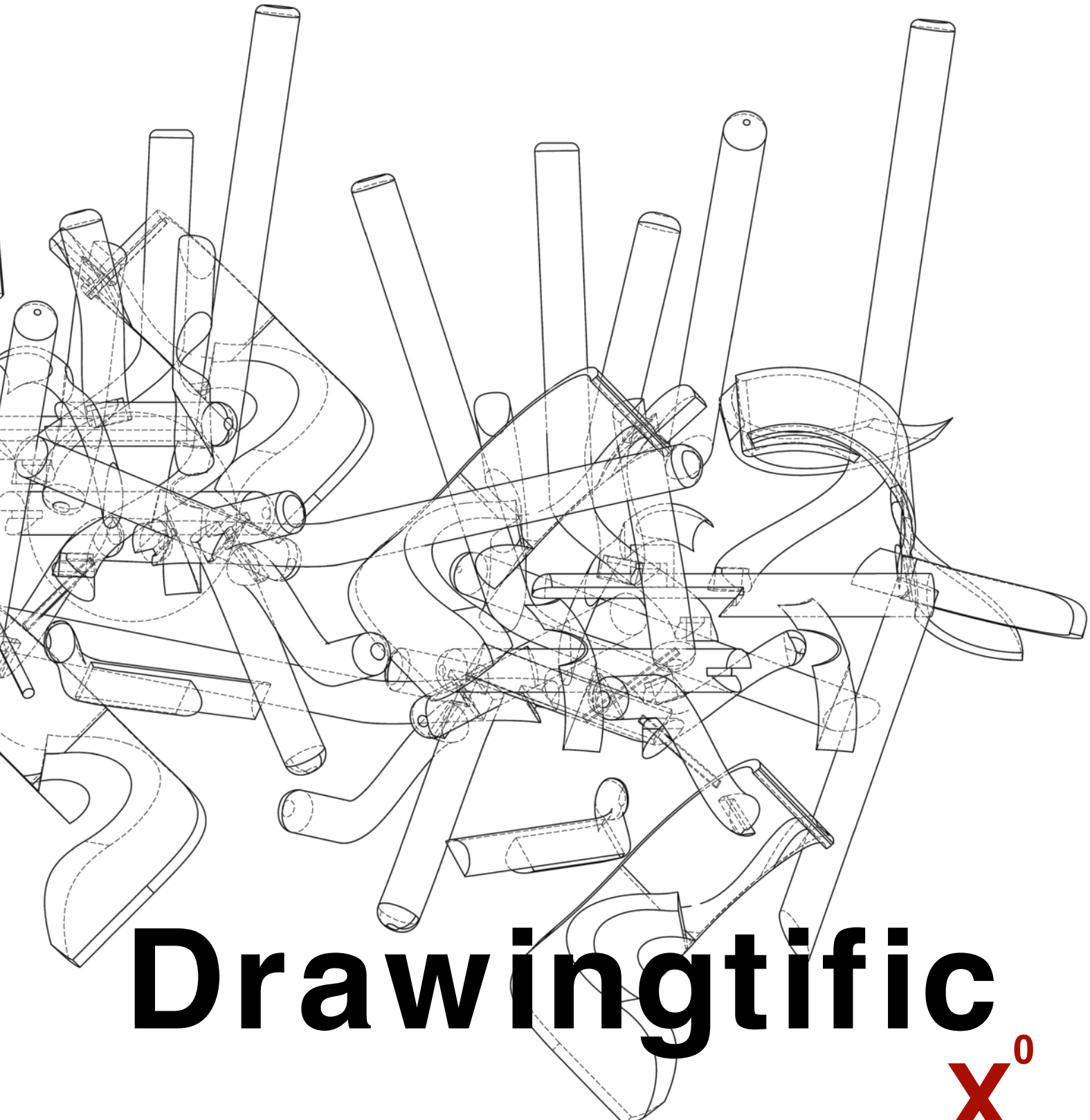


Drawingtific X^0 Operations++

Kanishka Manohar Suthar

Re: Connect X Experience





Drawingtific X^0 Operations++

Kanishka Manohar Suthar

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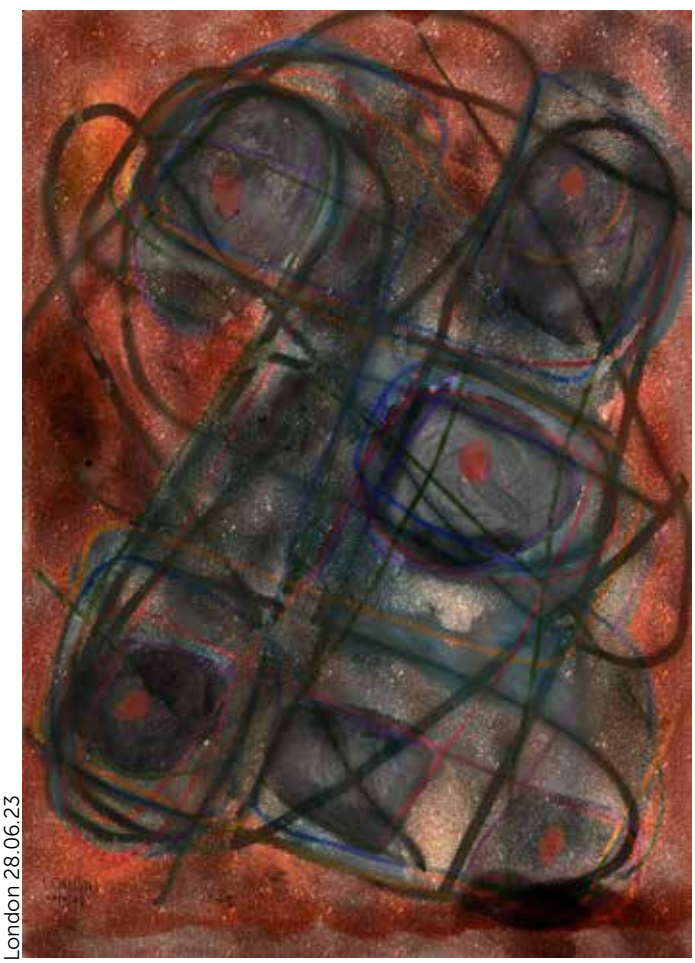

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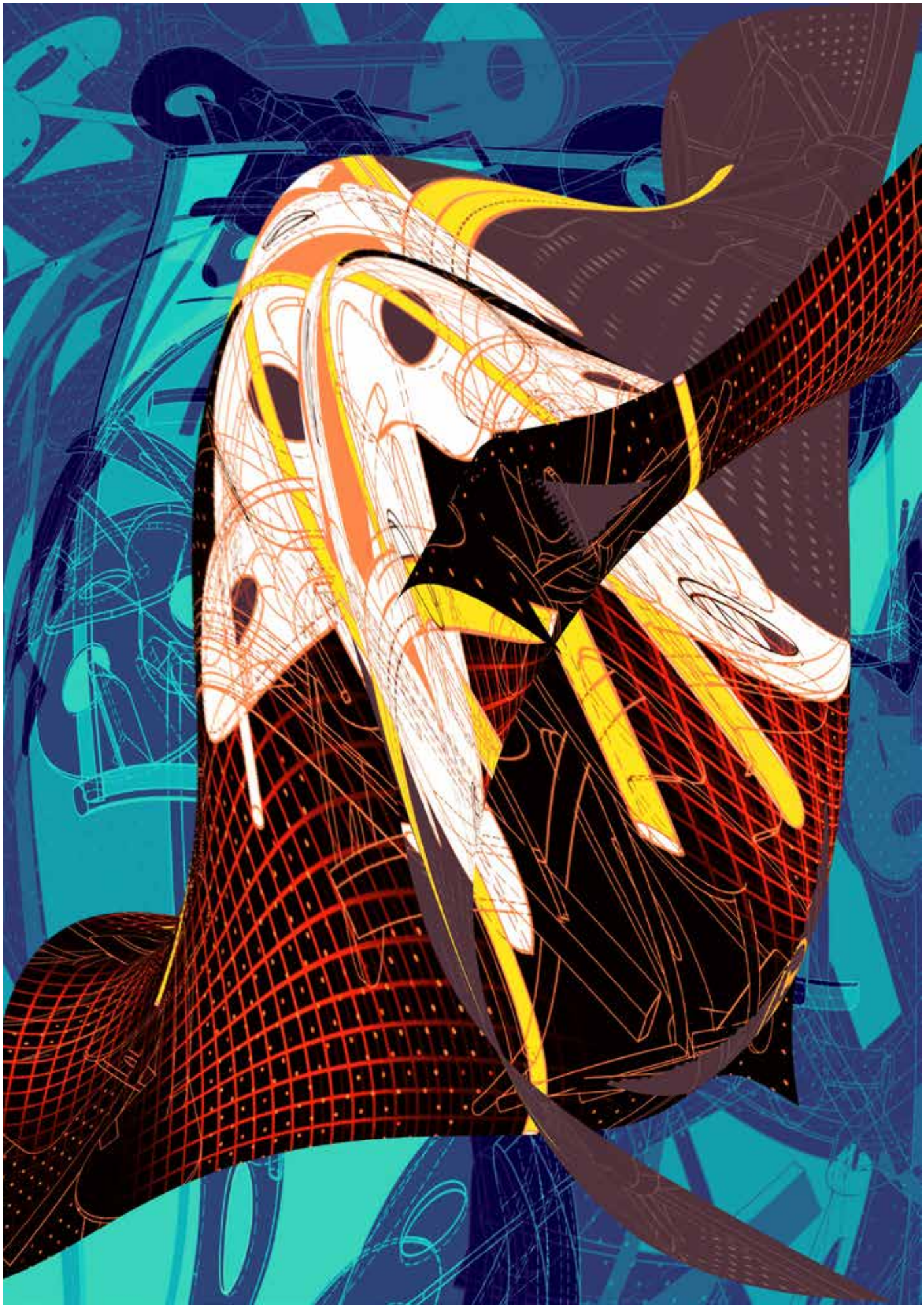
RE: Connect X Experience

Drawingtific Operations

"Each line is inhabited by its own history, it does not explain,
it is the event of its own materialization."
-Cy Twombly



Acknowledgments

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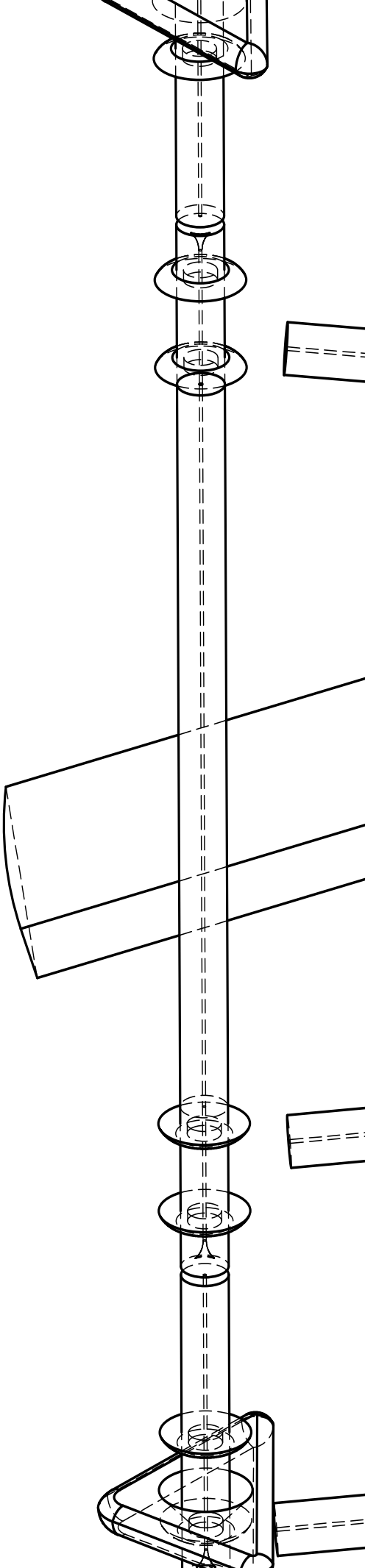
Finally, I extend my heartfelt thanks to everyone who appreciated my work and offered guidance, inspiring me to compile it into its form.

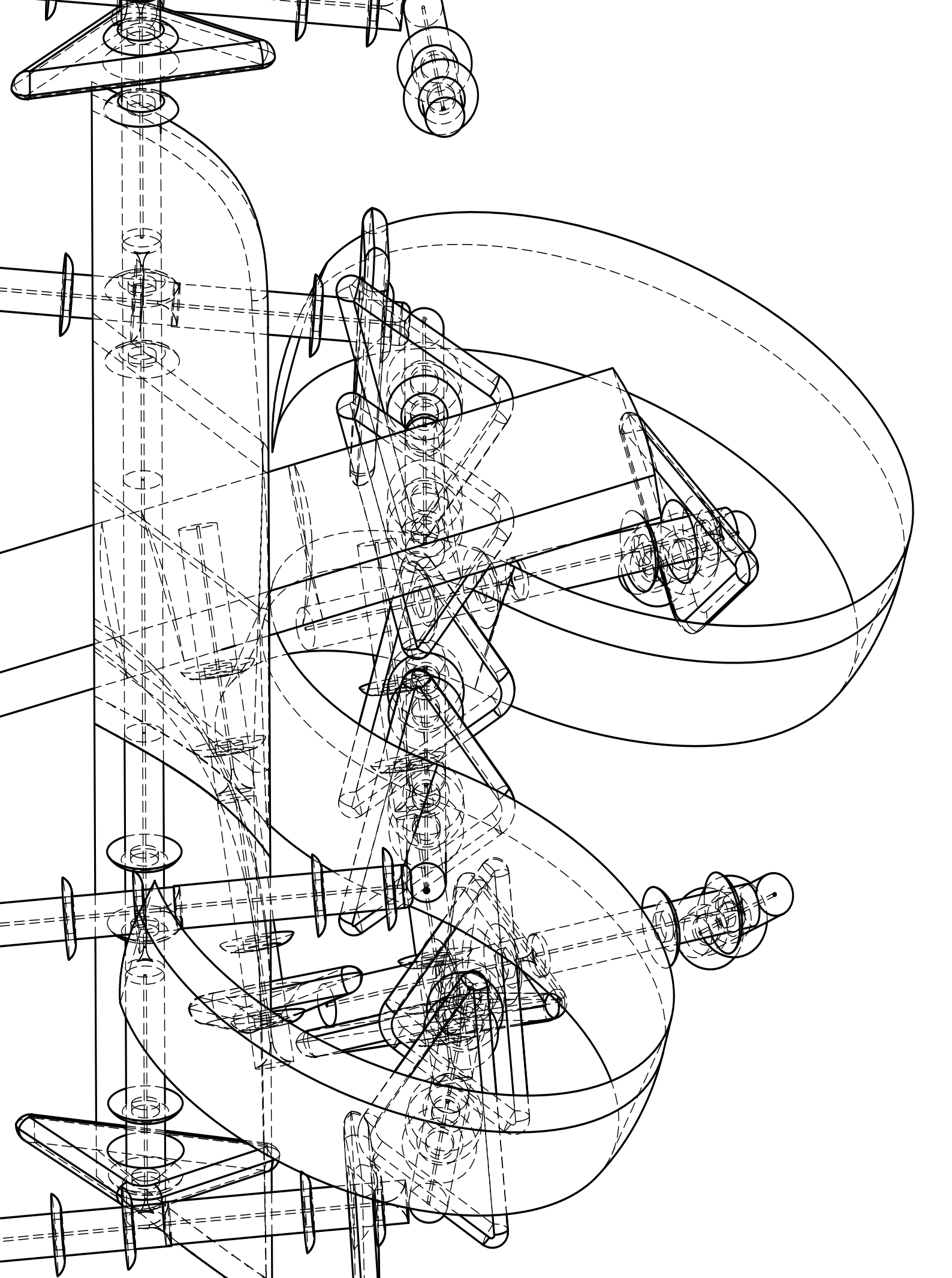
Re: connect x experience

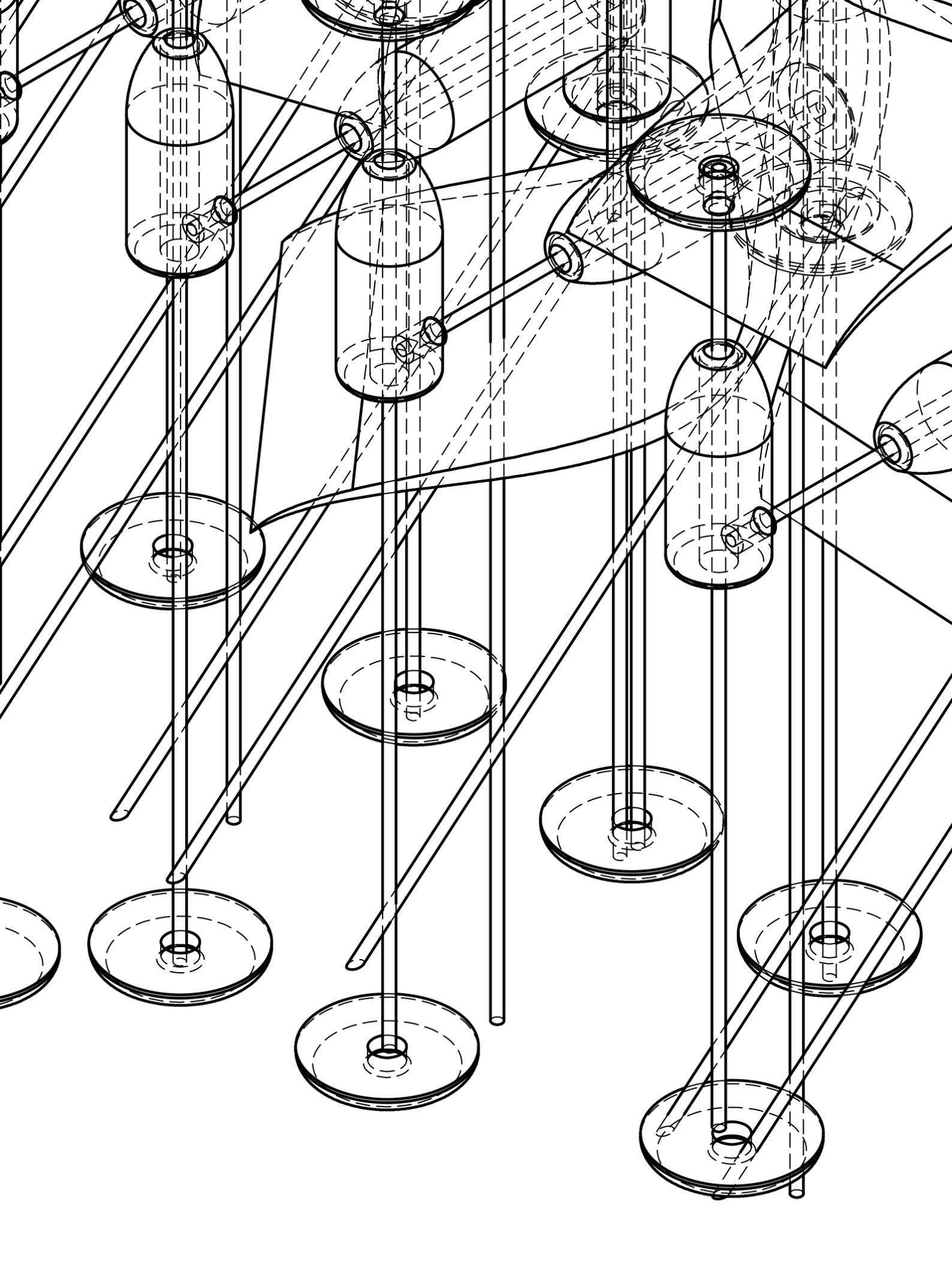
We strive to express what lies dormant within us—our thoughts and imaginations. We have found numerous ways in which we can express ourselves. But, Drawing has been one of the oldest techniques of expression, as old as time. It has always been an integral and most important part of this universe. It has played a major role in the evolution of human kind by narrating stories of the earlier times when languages weren't still around. Since then, it has been an inseparable part of our lives.

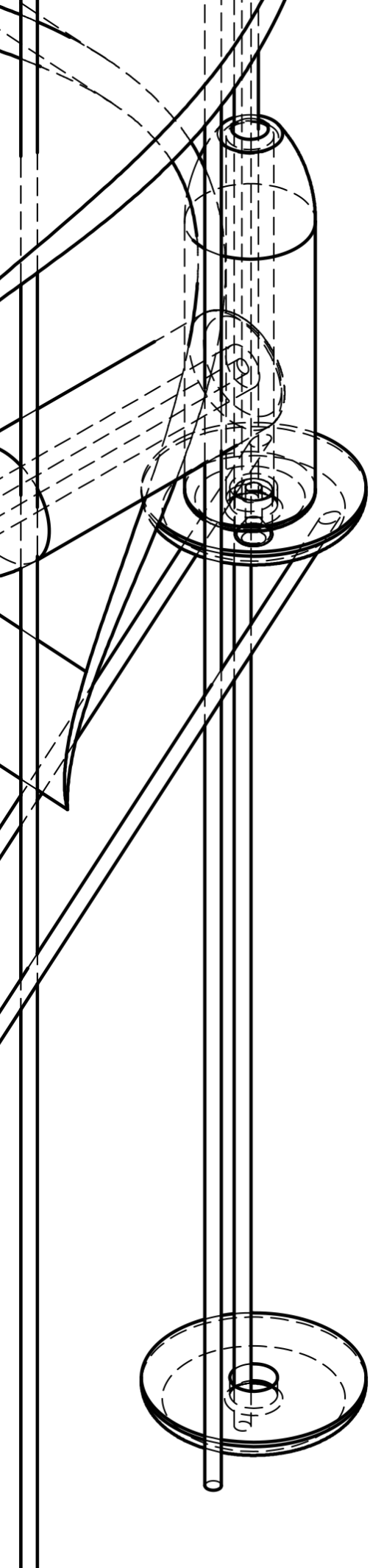
Drawing is a delicate act, where a few simple lines can hold immense power, capturing the essence of our experience or imagination within them. These mere lines have the remarkable ability to contain and preserve what we feel or envision, allowing us to express it in a way that transcends ideas. By studying these visual representations, we can explore concepts beyond our direct perception. Looking at these, people understand one's thoughts and imagination, which makes it a mode of communication.

Drawing has been an ever-evolving process, it is an act that renews itself with the passing of time. It has the ability to reshape according to an individual's need of expression. The most important thing is that it provides freedom as there are no set rules for it, one can create their own rules of drawing, and these rules have the potential to be universally understood and accepted. Drawing, in this sense, is boundless; it invites endless possibilities for exploration and creativity, unhindered by rigid constraints.







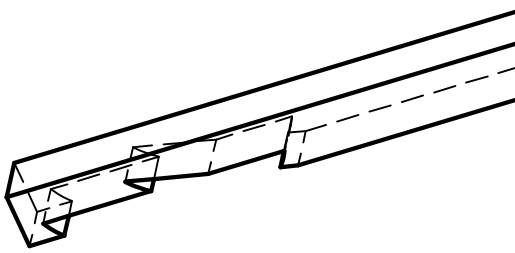


When I speak of drawing, I refer to the dynamic interplay of active lines that together generate a force. We, as human beings, are a device—one capable of sensing and responding to this force. We are a system that interacts with other systems, and in this parallel process, we continuously rediscover ourselves through drawing, while simultaneously unlocking new discoveries within it. These processes are inherently active and interconnected: two parallel systems (we and the drawing) receiving streams of data, feeding into one another, and recalibrating each other's behaviors in real time.

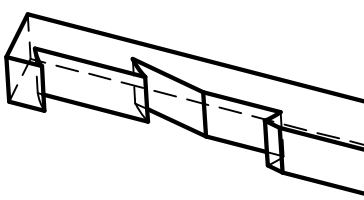
This interplay between us and drawing is a symbiotic, self-perpetuating process—constantly in motion, flowing endlessly. It transcends time, a timeless phenomenon that remains as fresh and vital as it was in its inception. Although the outputs and expressions of this process may evolve with advancements in technology and perception.

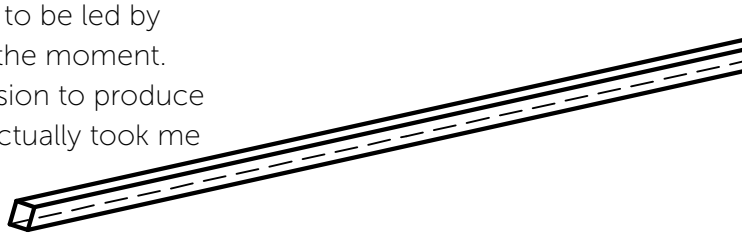
Drawingtific Operations

In ‘this book’ we look at Drawingtific operations and Drawingtific operations ++. ‘Drawingtific’ is inspired from the word ‘scientific’. Just like the scientific experiments have an interplay of different elements which results in something ‘Eureka’ like. Drawingtific has an interplay of elements which are churned to formulate a new outcome, a new system. The difference here is that the interplay of elements is not limited to correct proportions but it takes the freedom to play with these elements without a barrier, resulting in a new, different system every time.

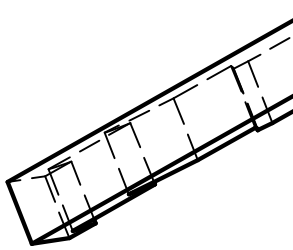


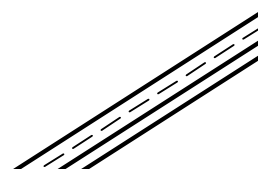
This has been the thought behind the process, the thought to take and give freedom to movement. These drawings have been a journey, when I say ‘journey’ what I mean is that they haven’t been approached with a premeditated goal in mind, rather all the steps were decided one after the other to reach the end result. While it might seem paradoxical, the absence of a clear goal doesn’t equate to a lack of purpose. This made the process and the drawings very raw, as it reflected the ongoing thoughts. It was like embarking on a journey with a blank map, allowing myself to be led by the currents of my imagination and the choices I made in the moment. This unconventional approach of not having a final impression to produce led me down a path where the concept of “no reaching” actually took me somewhere profound and inspiring.

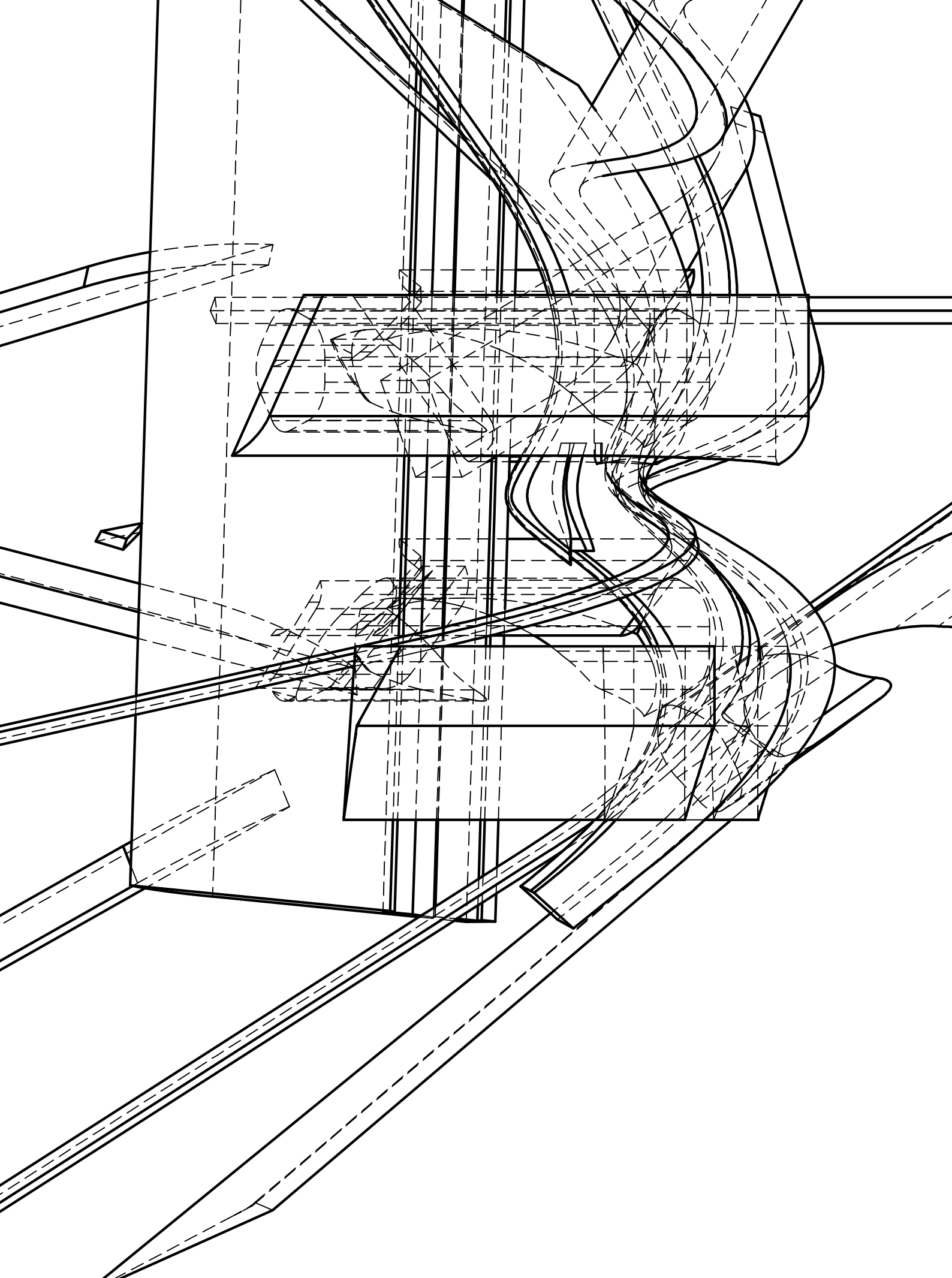


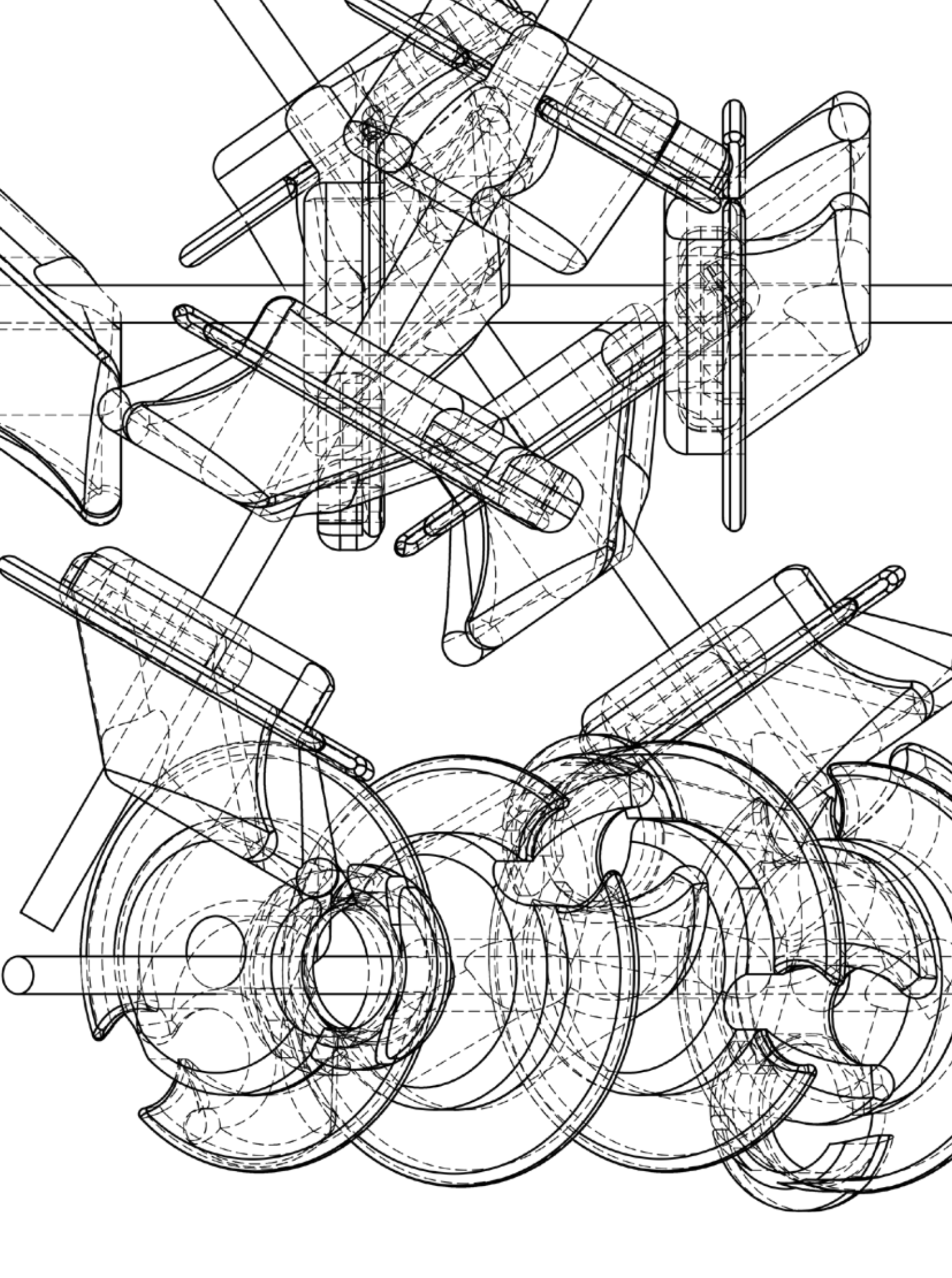


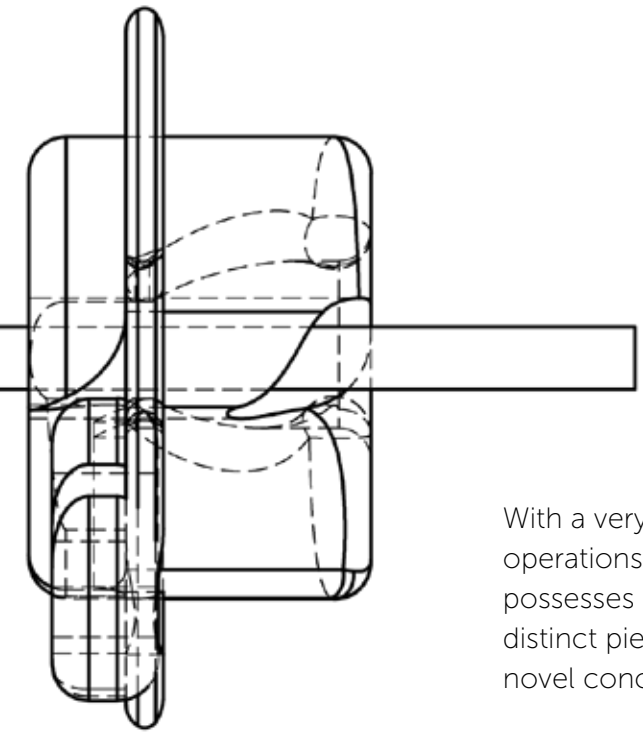
In drawingtific operations, the content that drawing creates does not keep one specific content in mind, rather the drawing itself creates a new question beyond its limitations. After coming into a realm, drawing asks a new question from its content and that To answer the question, the drawing transforms its content back, speculating on past data and current conditions, so in drawingtific operations, the drawing may always remain in the in-between realm. It is complete at one moment and at the same moment it becomes incomplete, hence it is always an extreme condition.

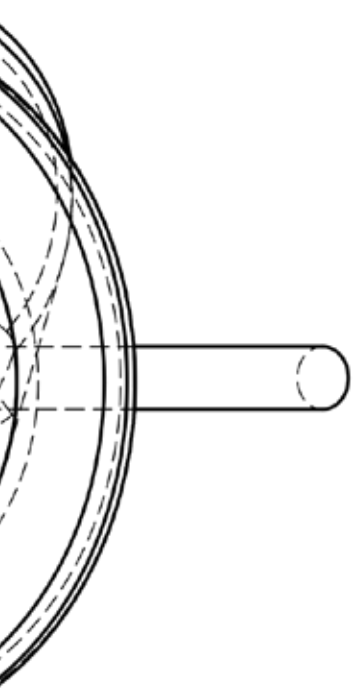










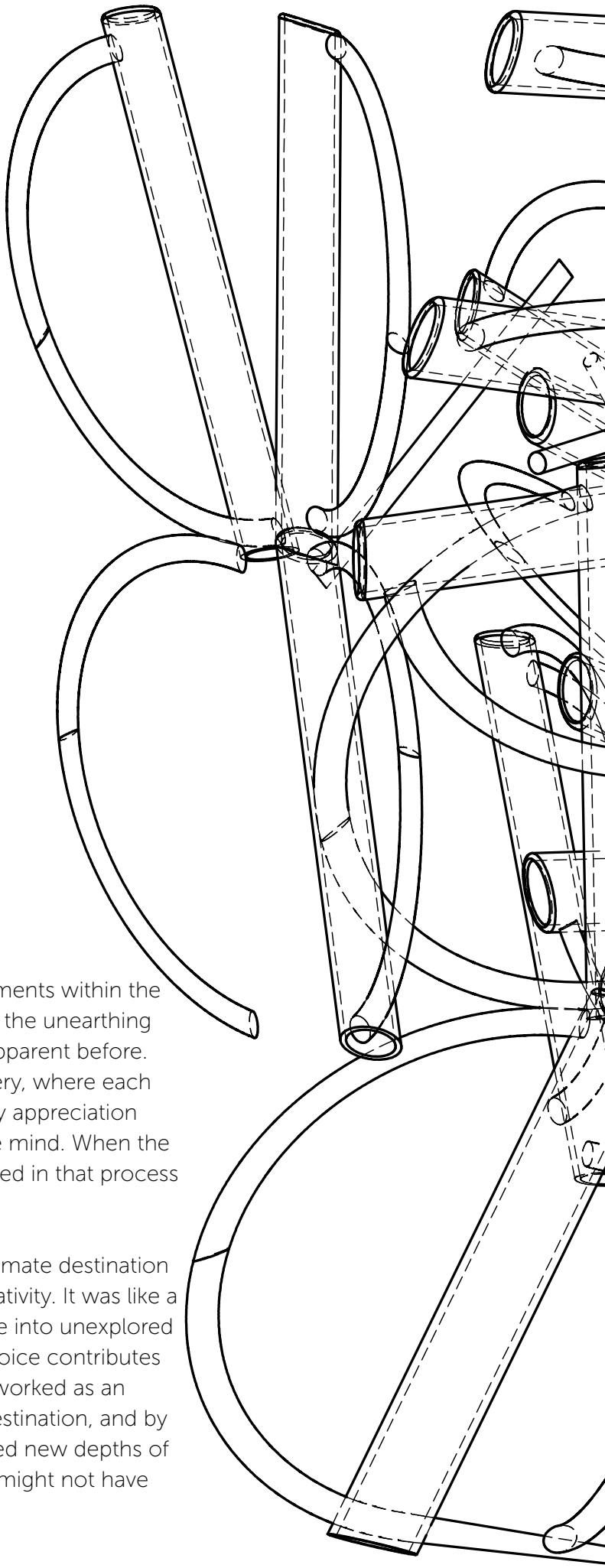


With a very clear purpose of what I wanted to achieve through the process, operations got intriguing with the playfulness of the idea. Each drawing possesses unique qualities, styles, ideas, and narratives. As I brought these distinct pieces together, a fresh visual narrative unfurled, often giving birth to novel concepts that may not have emerged from individual forms.

Experimental assemblage prompted connections between contrasting impressions. The act of juxtaposing operations led to the formation of new relationships and associations. This process activated my cognitive faculties, urging me to explore unconventional avenues of thought. The selection, arrangement, fusion and transformation of drawings challenged me to think parallelly envisioning how these distinct elements can harmonize to communicate a cohesive story or convey a distinctive narrative.

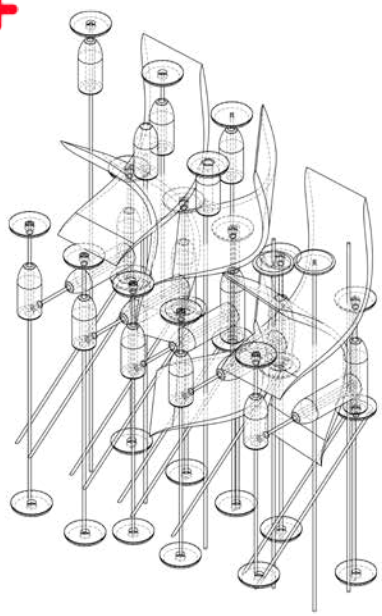
Experimental assemblage also introduces a transformative element. As drawings from various sources converge, they undergo shifts in context, scale, and interpretation. For this, I had envisioned how these individual components can be reimagined and seamlessly integrated into a unified whole.The process of arranging and recalibrating components fostered a fluid exploration of possibilities.

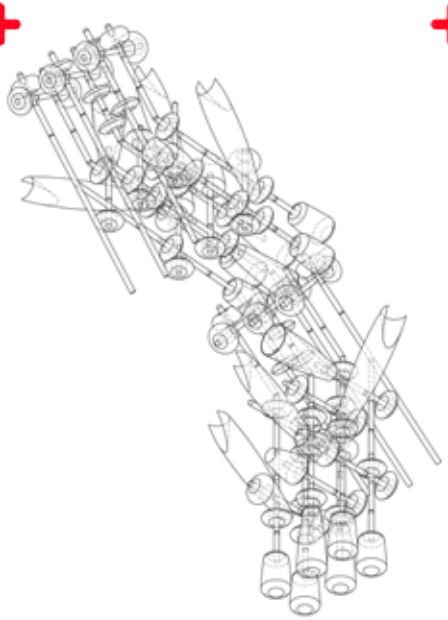
Sometimes, it was the subtleties that initiated deeper reflections. Intricate details or symbolic elements tapped into my subconscious, revealing insights stemming from emotions and sensations I hadn't consciously acknowledged at first glance. On closer inspection, concealed layers often come into view.

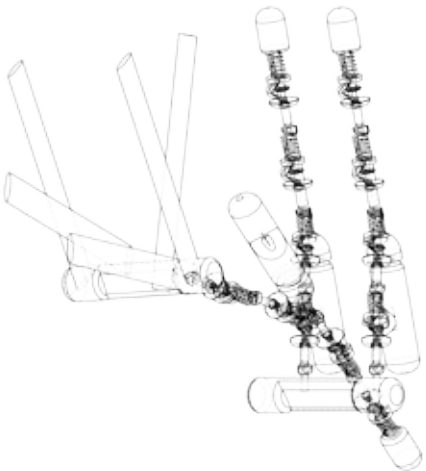


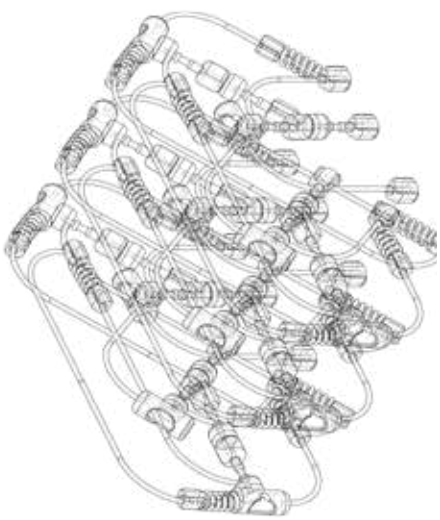
This process entailed a synergy between the visual elements within the drawing and the operation of my thoughts, resulting in the unearthing of fresh meanings and perspectives that hadn't been apparent before. Engaging with a drawing becomes a voyage of discovery, where each glance uncovers new layers of meaning, deepening my appreciation for both the artwork and the limitless capabilities of the mind. When the drawing changes itself, the palm drawing is both involved in that process and also an observer. This is a very interesting process.

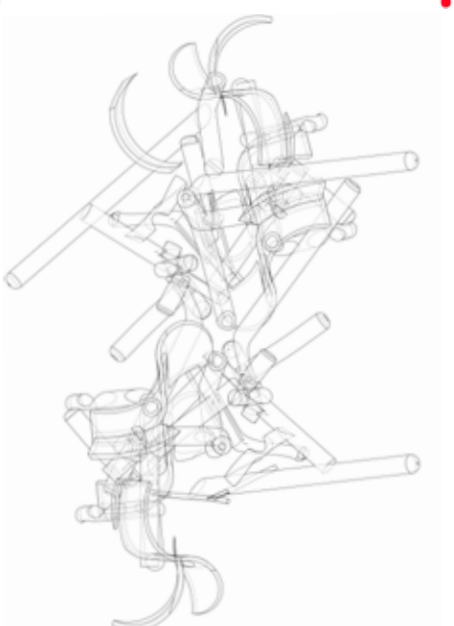
In essence, working without predefined goals or an ultimate destination was a daring adventure into the unknown realm of creativity. It was like a dance between my intentions and the canvas, a voyage into unexplored territory where each stroke or element and creative choice contributes to a unique tapestry of self-expression. This approach worked as an embodiment of the idea that the journey itself is the destination, and by navigating without the pressure of reaching, I discovered new depths of imagination. "drawingtific" gave me the freedom that I might not have encountered otherwise.

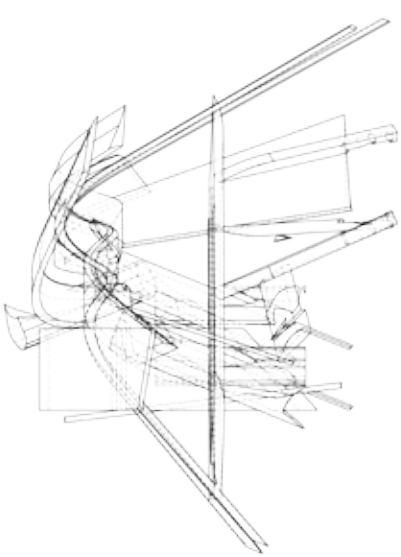


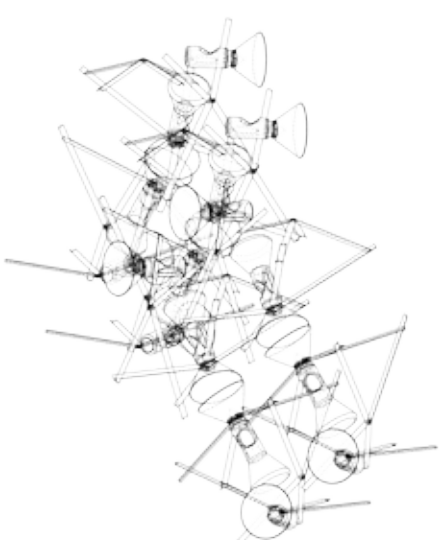


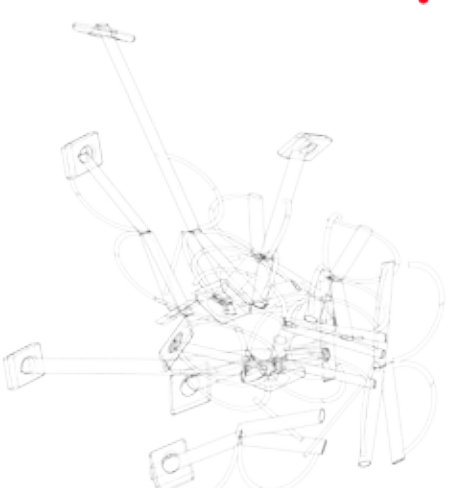


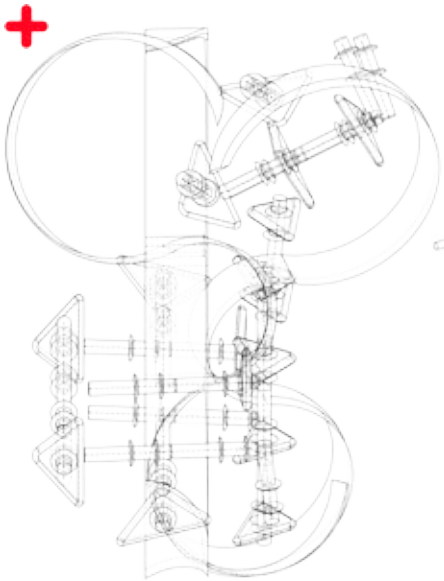


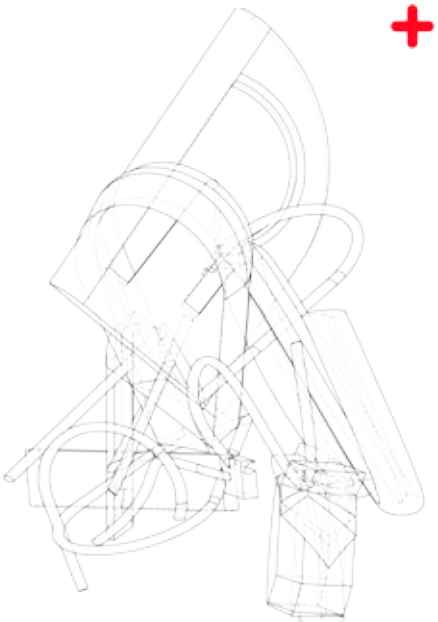


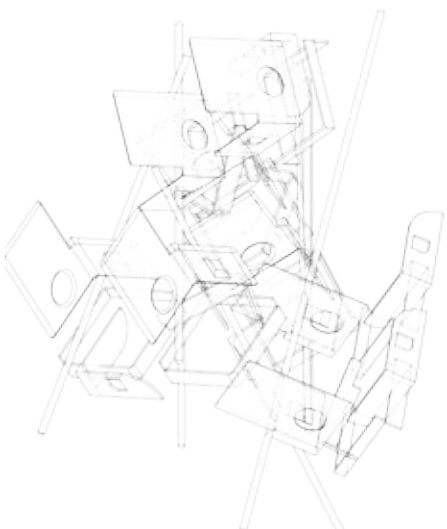


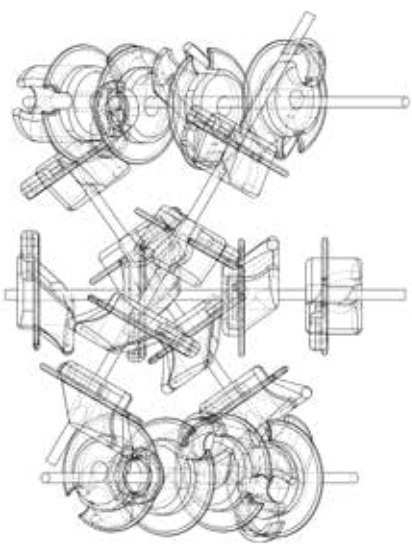


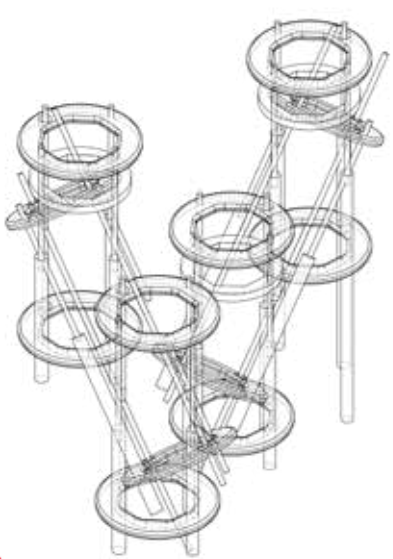


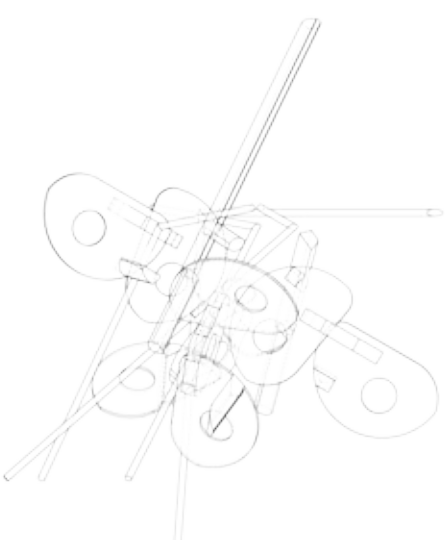


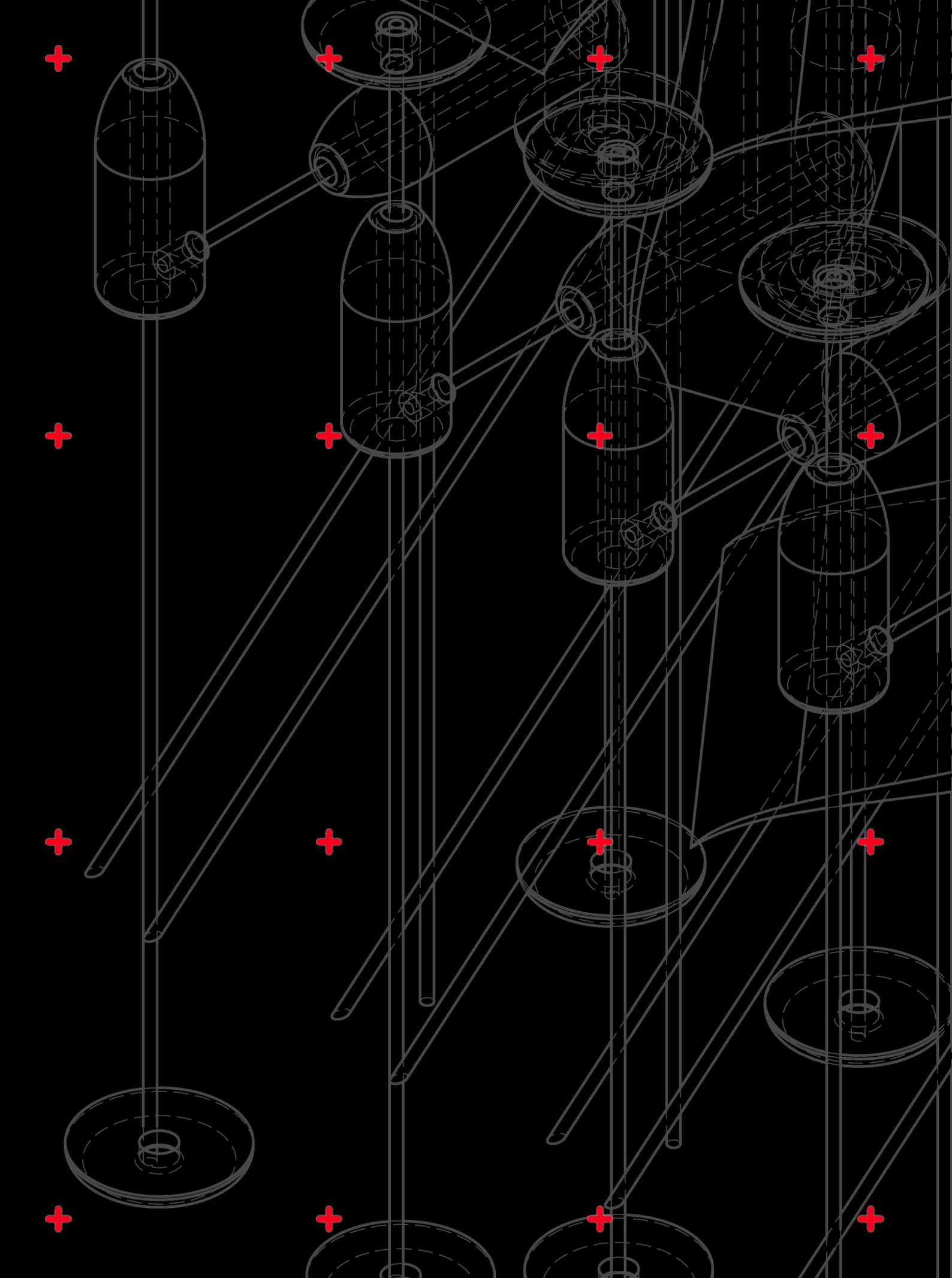


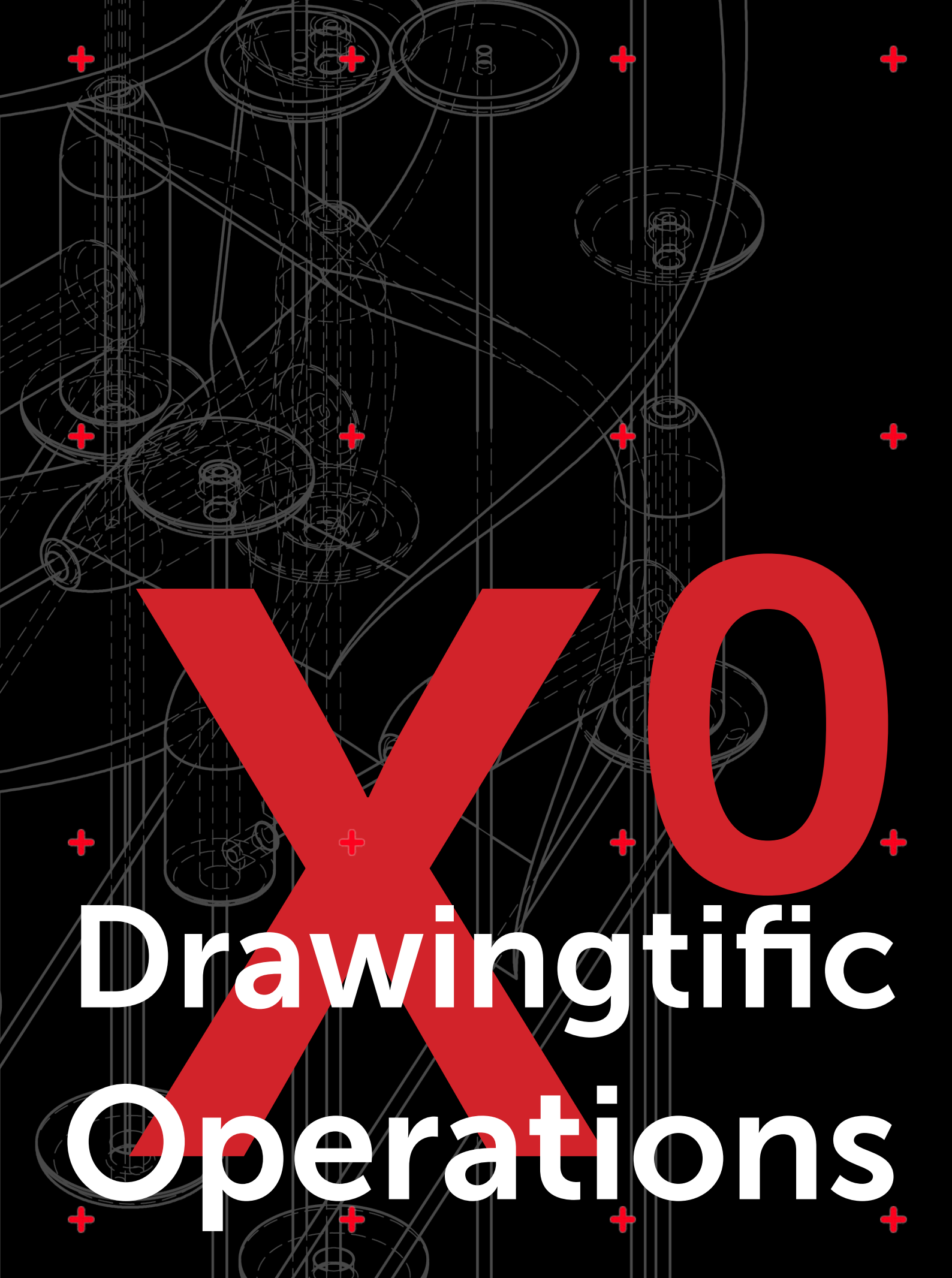








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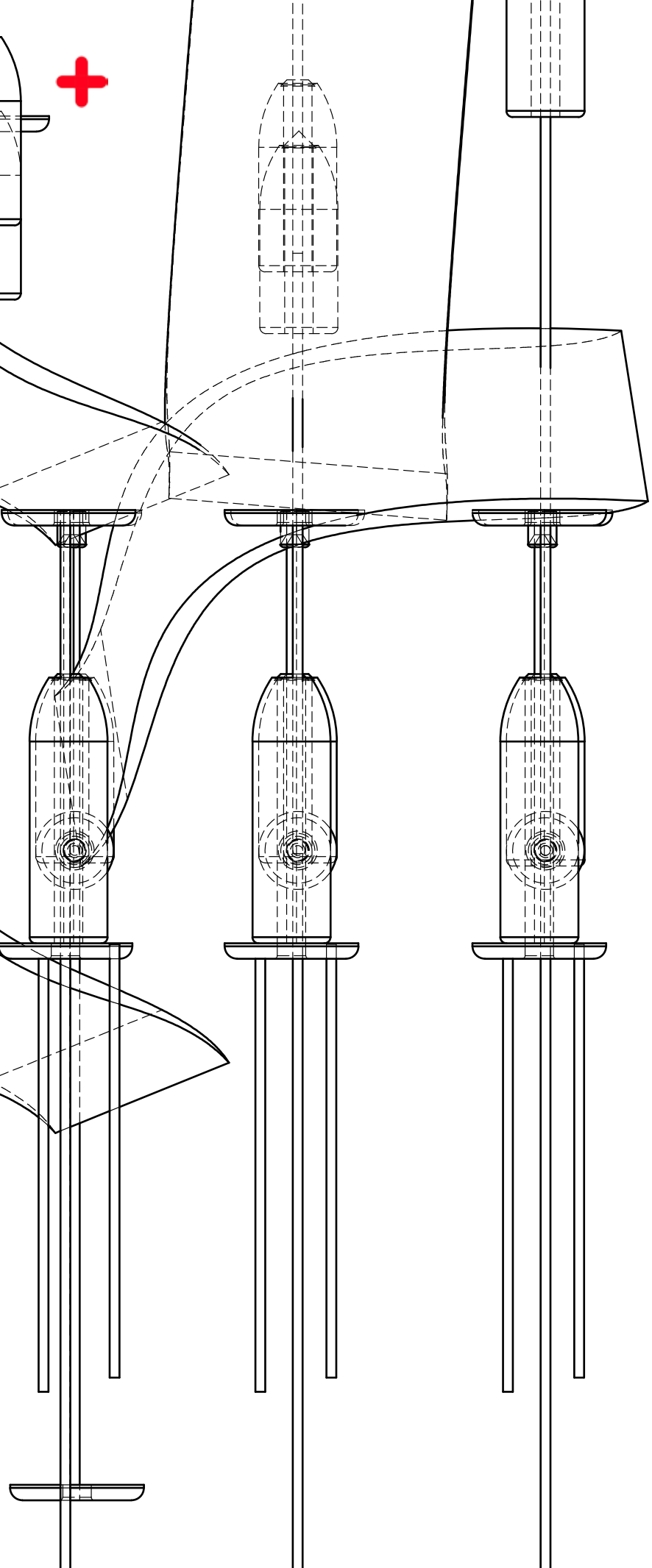

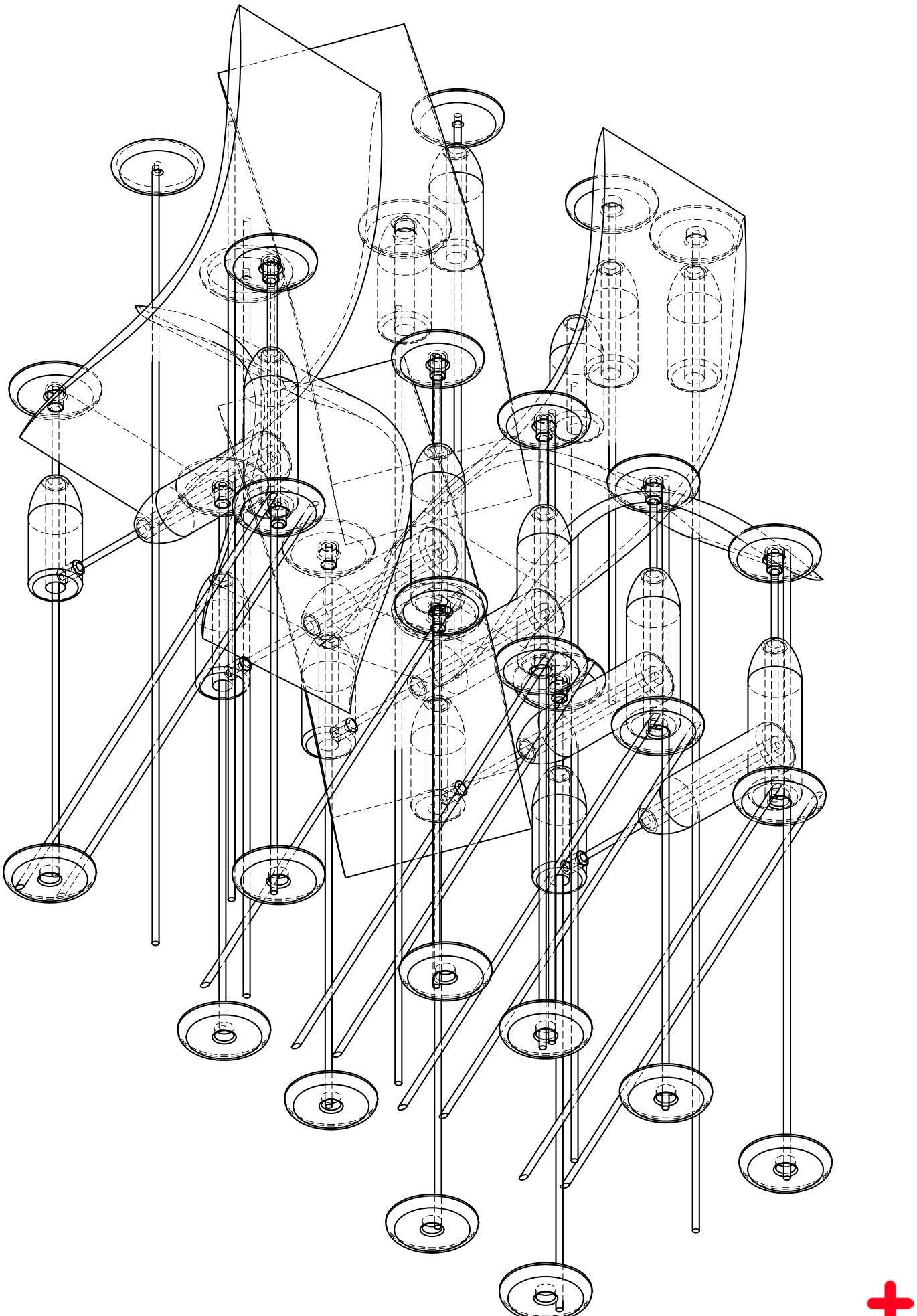

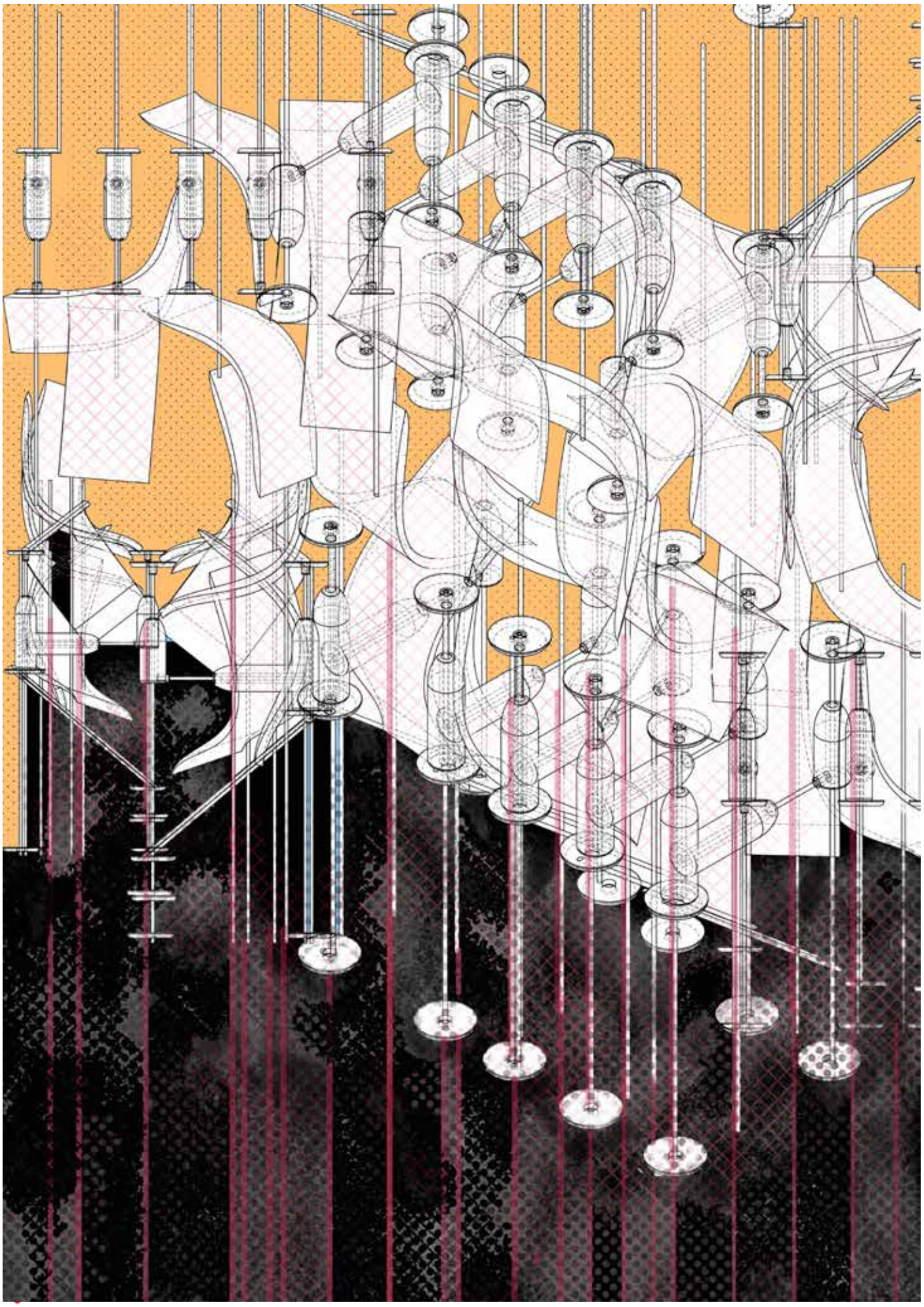

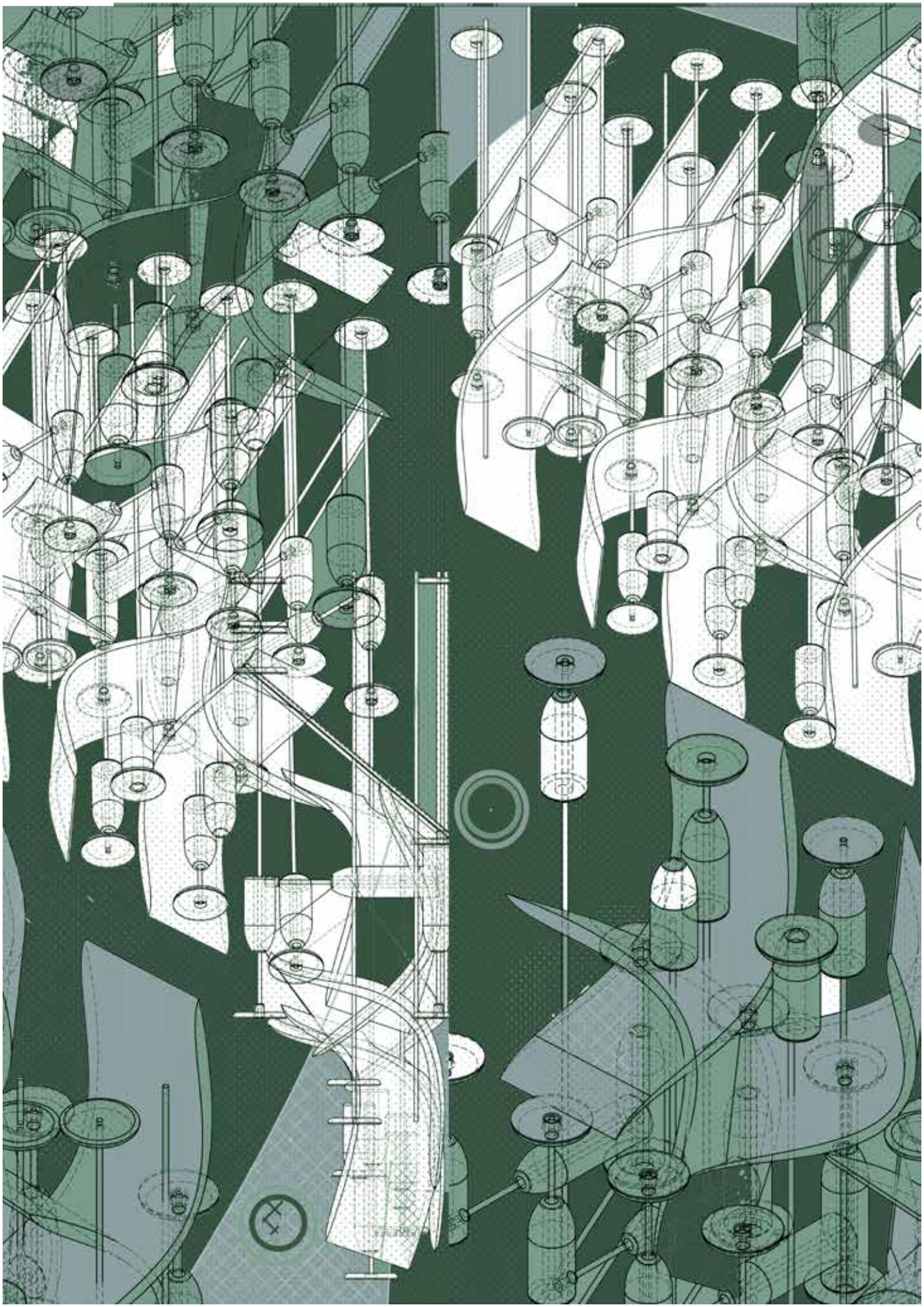

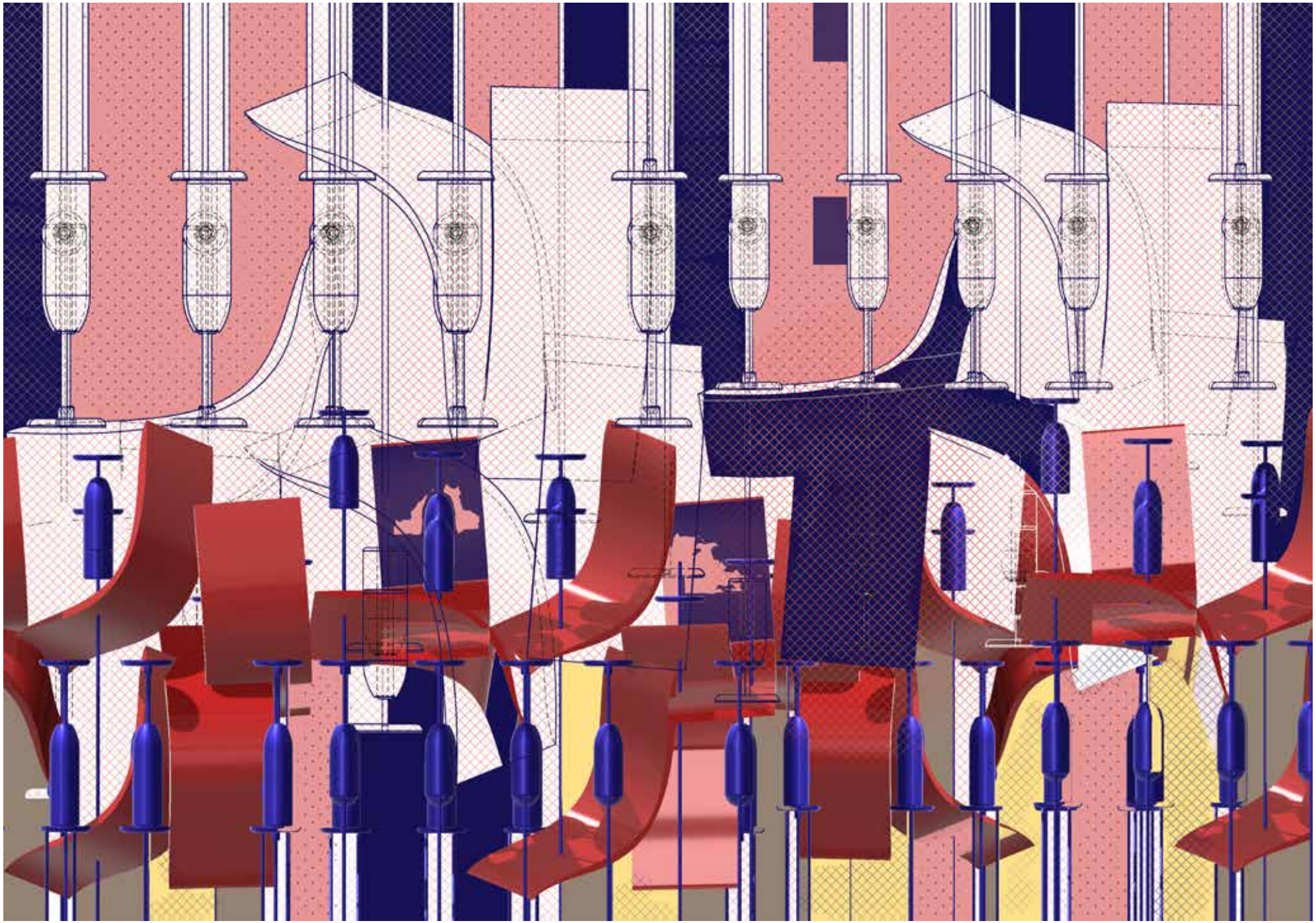

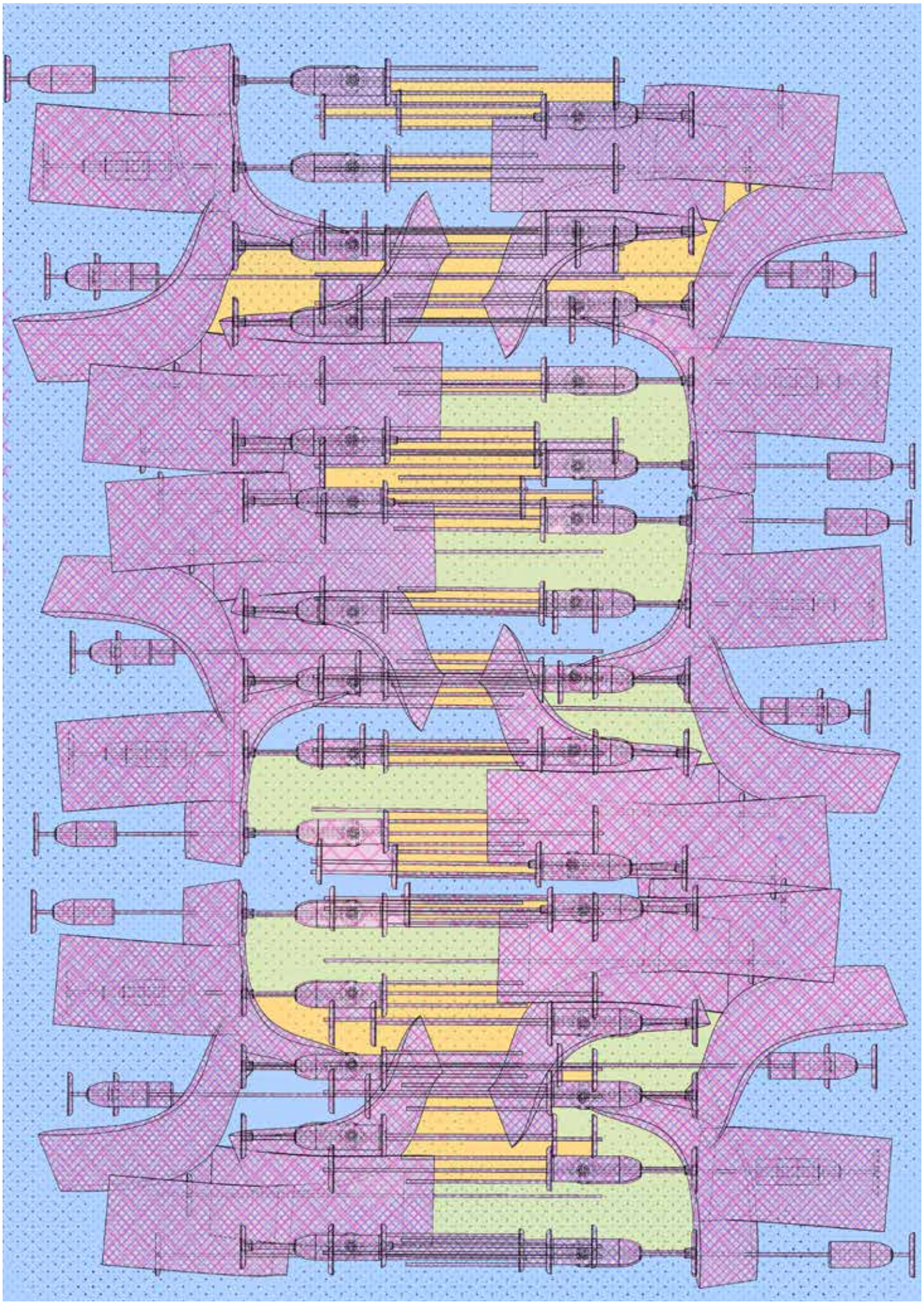

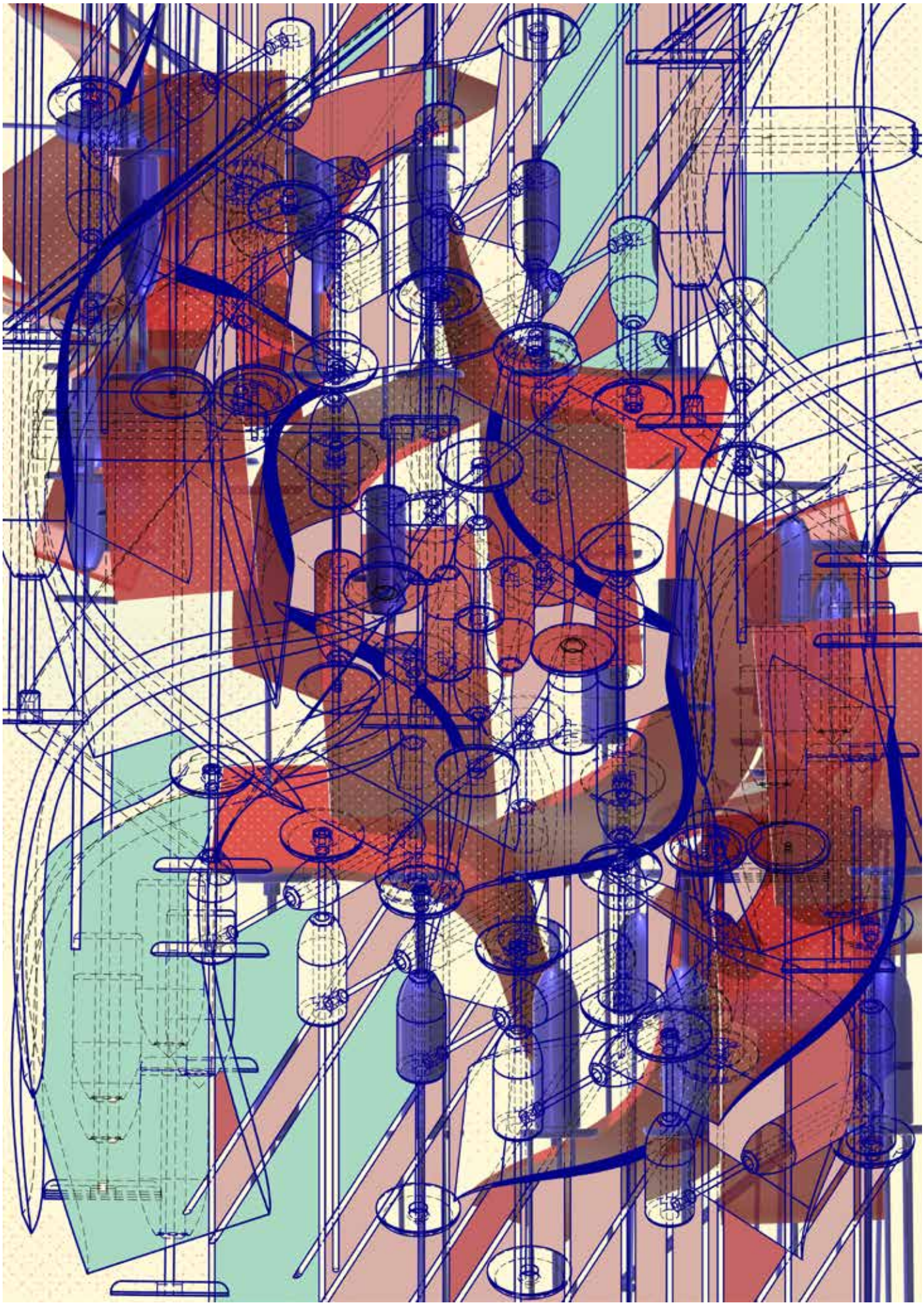

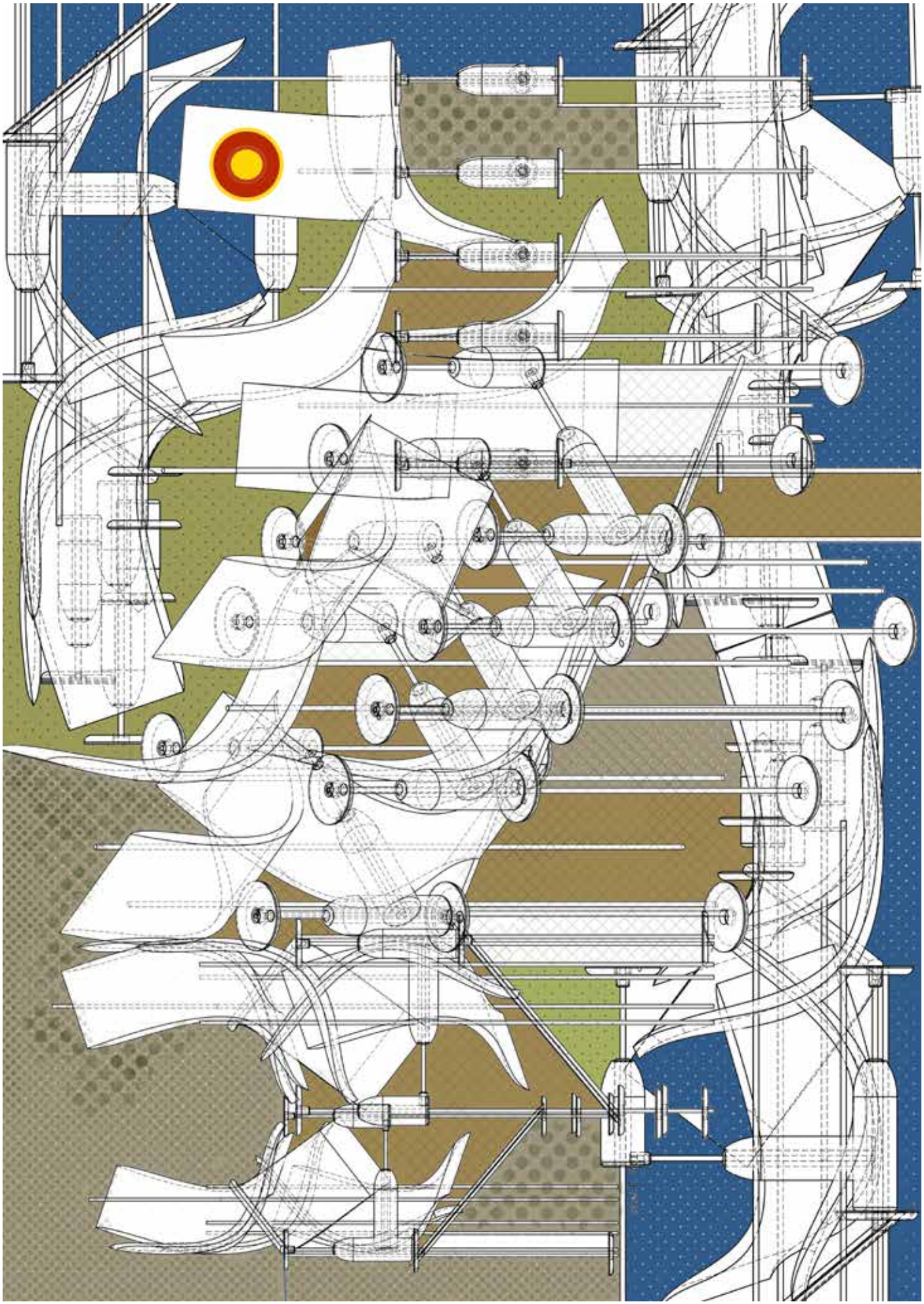

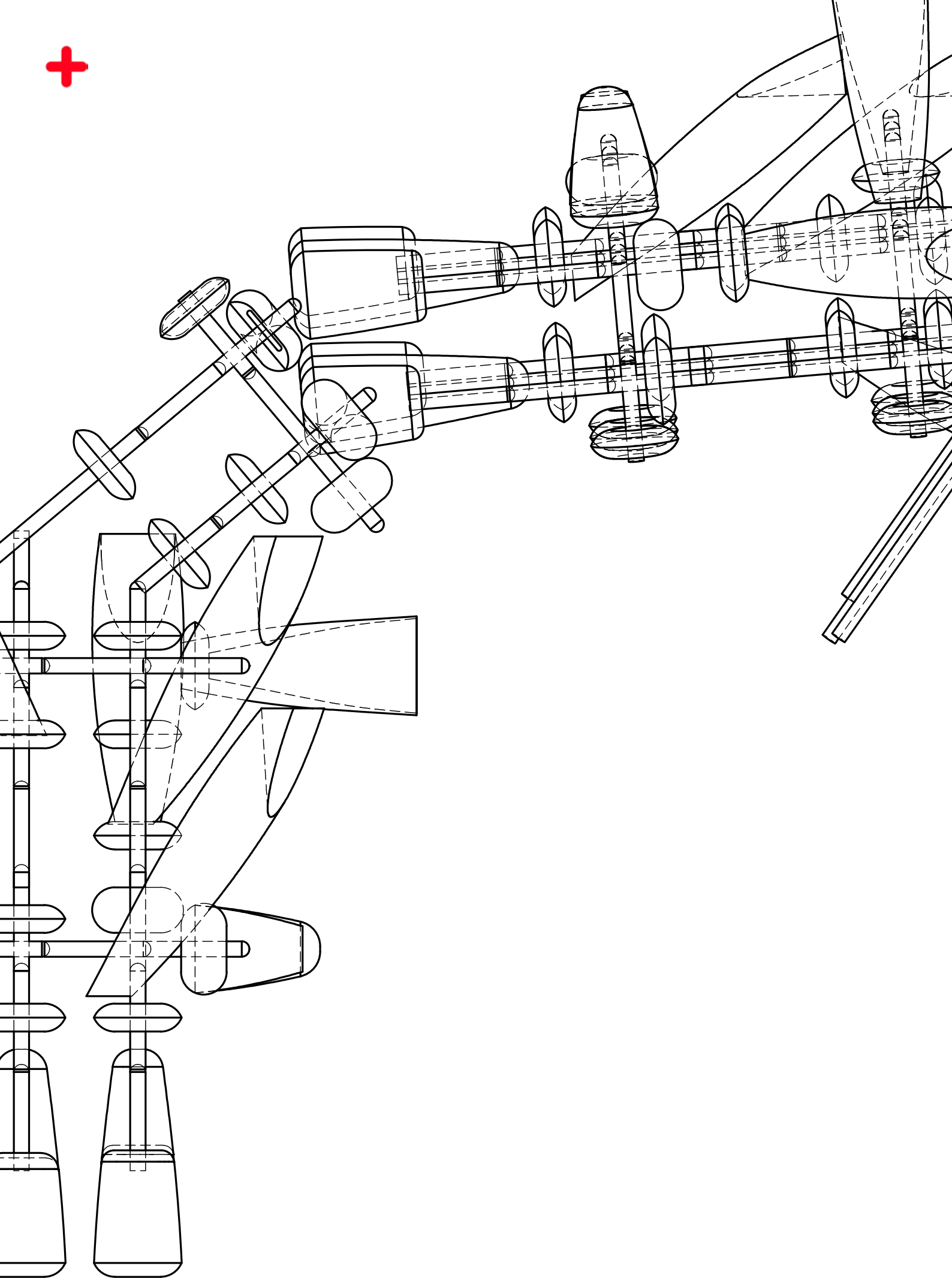

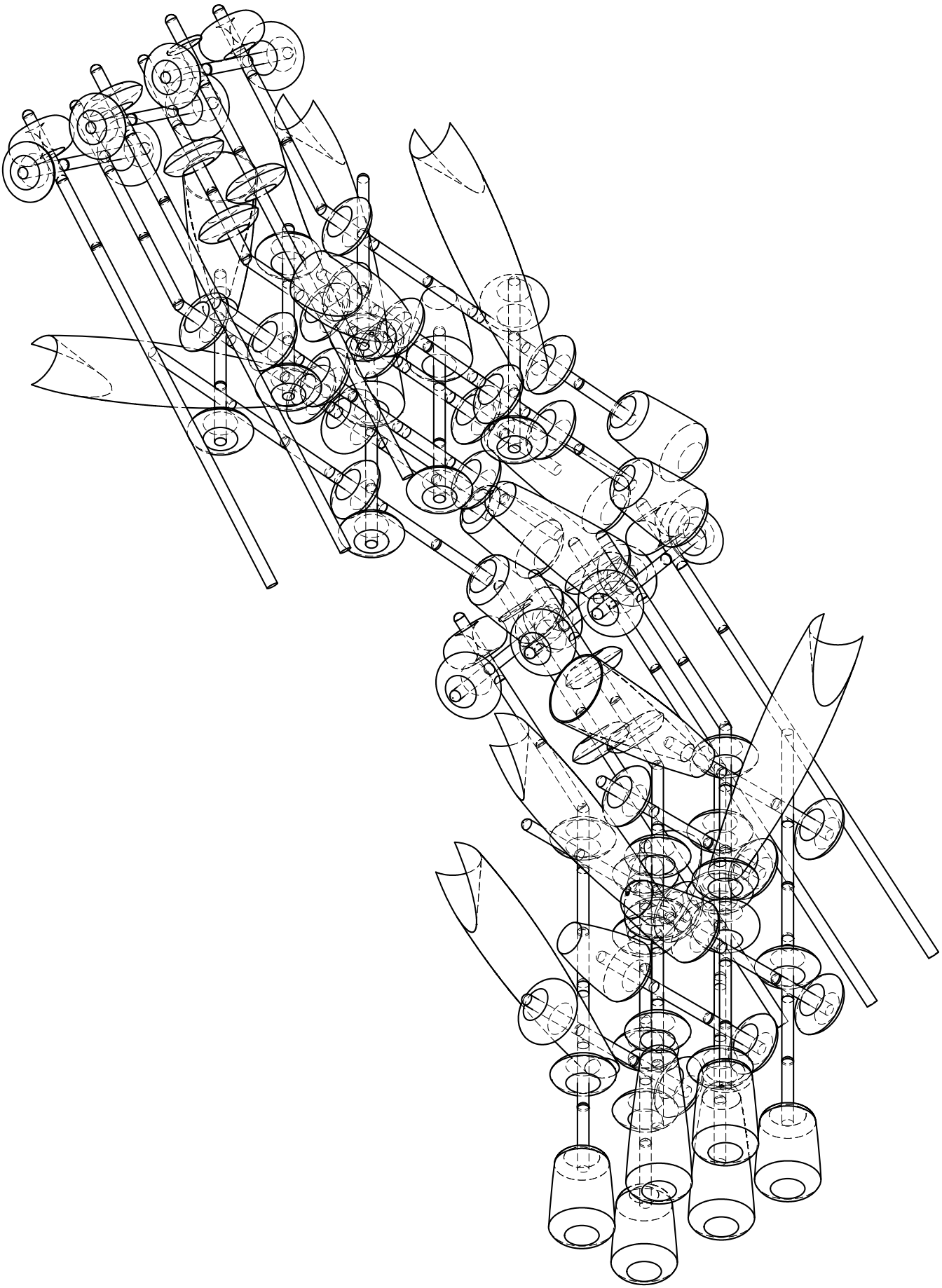

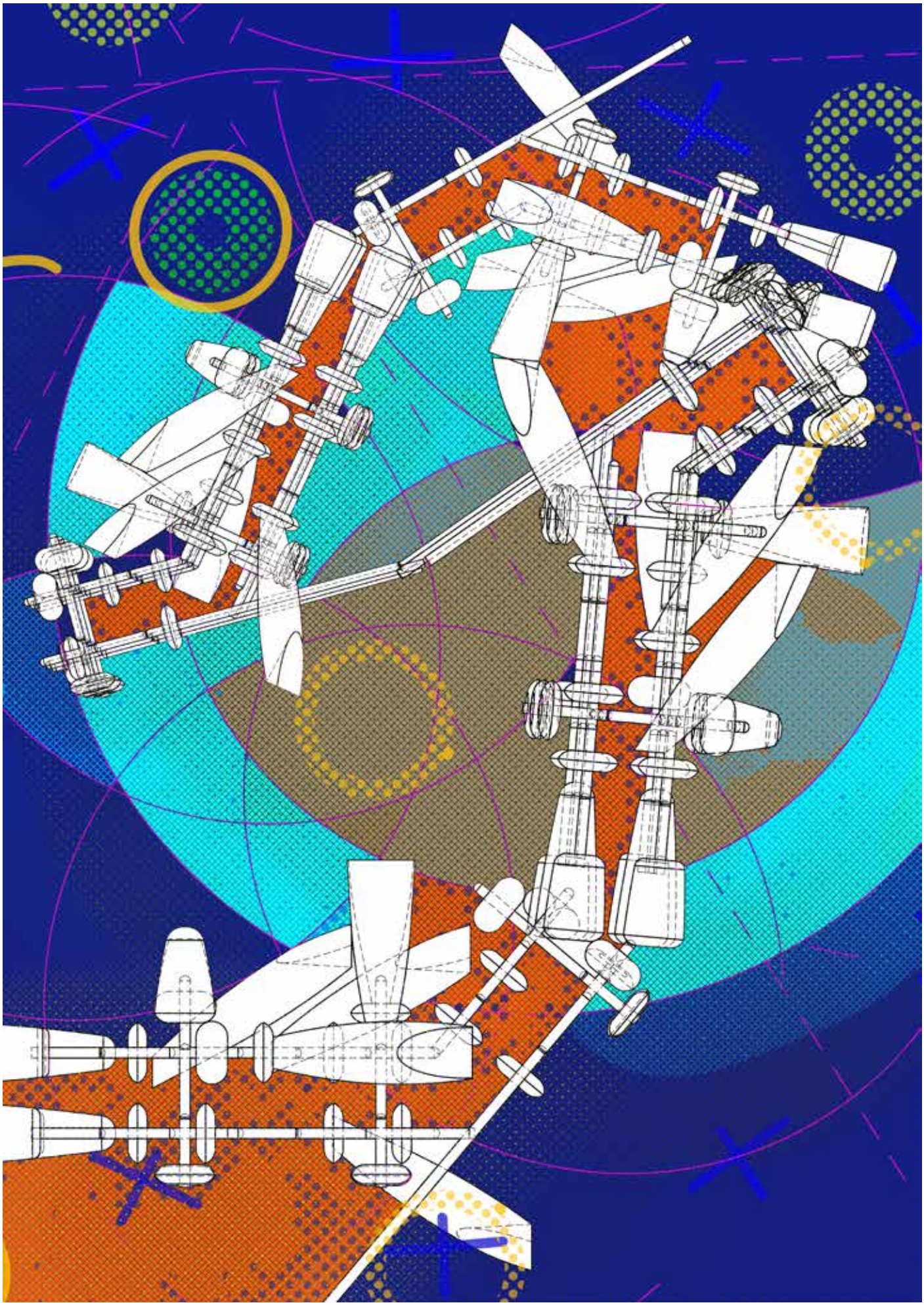

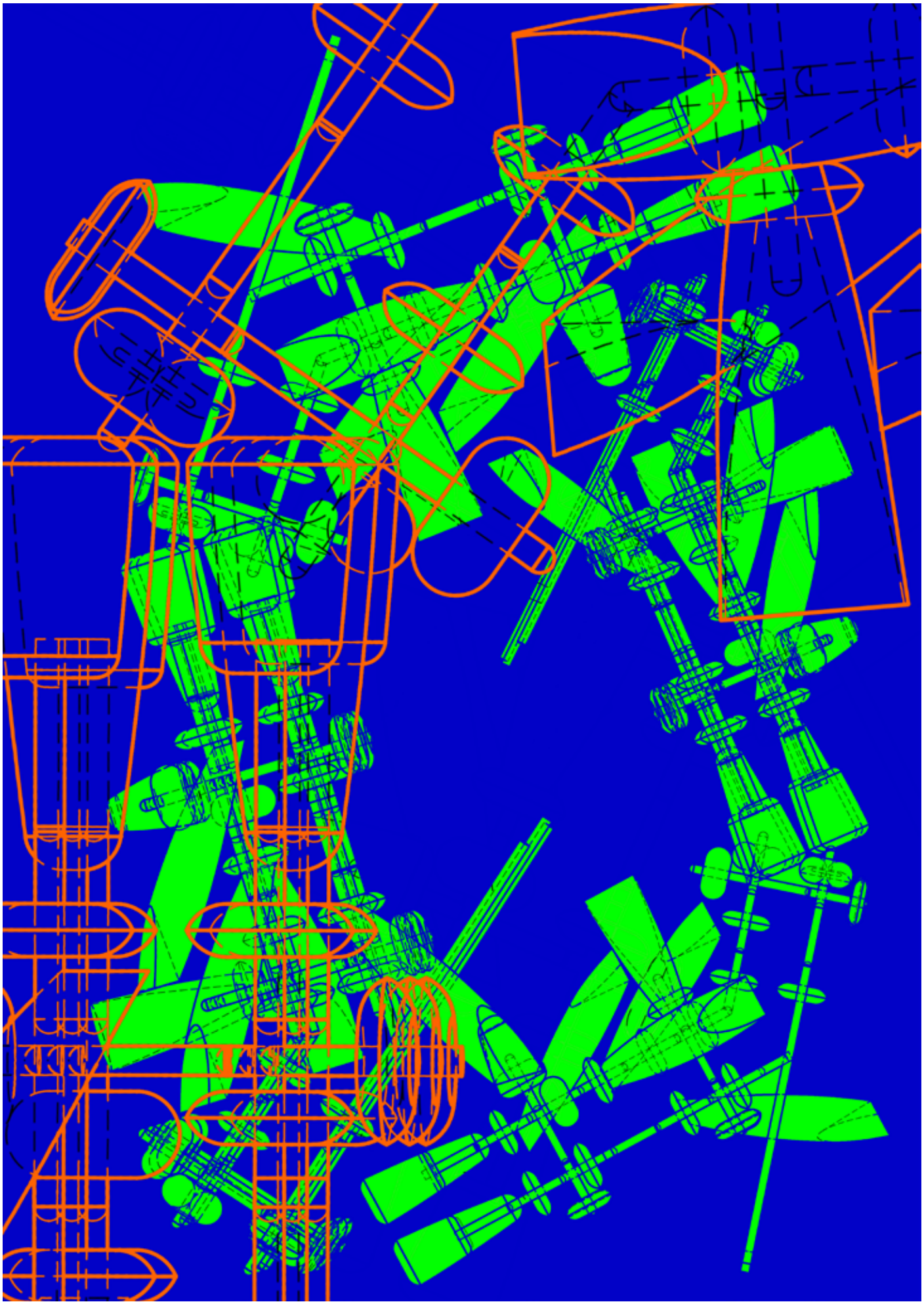

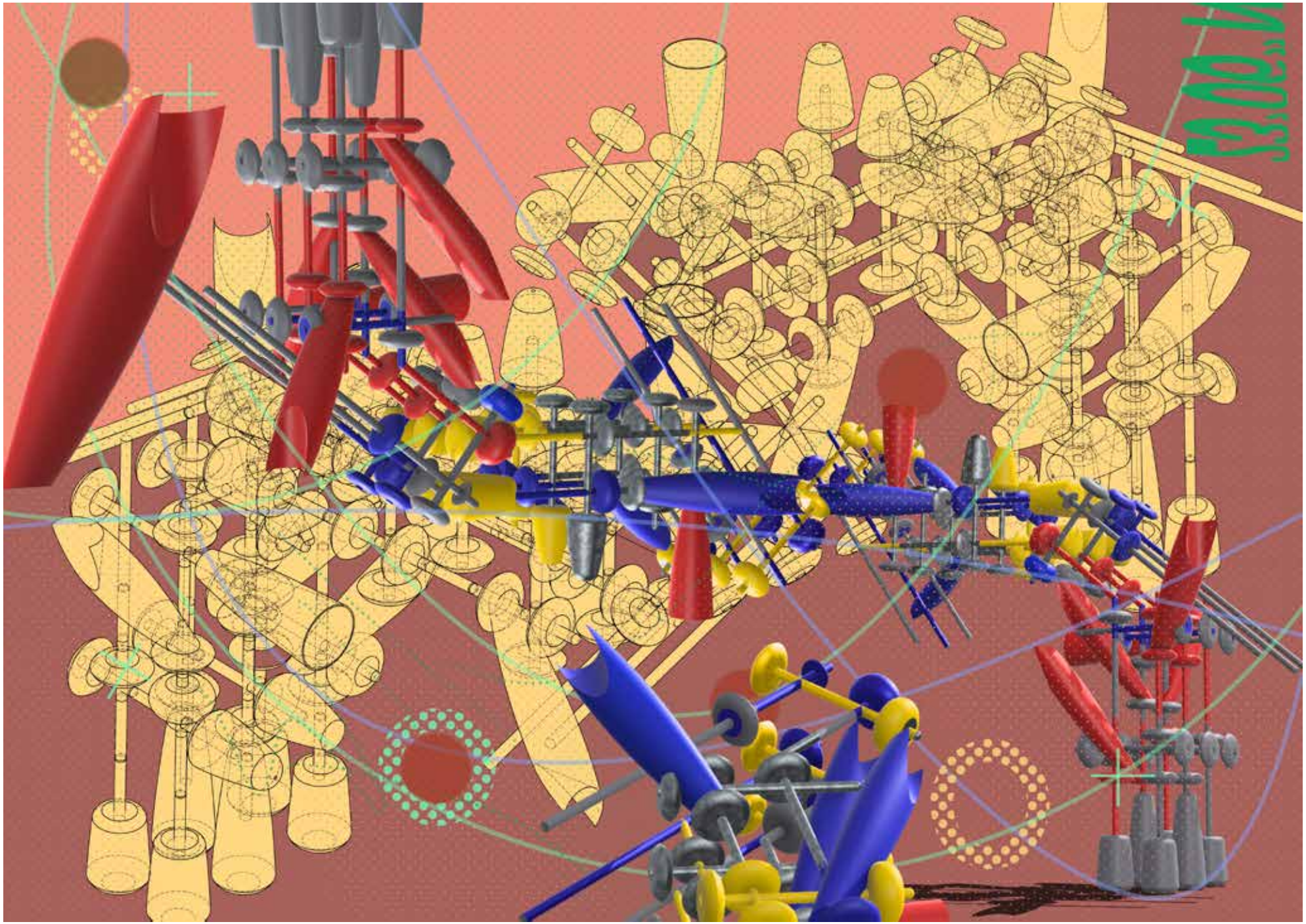

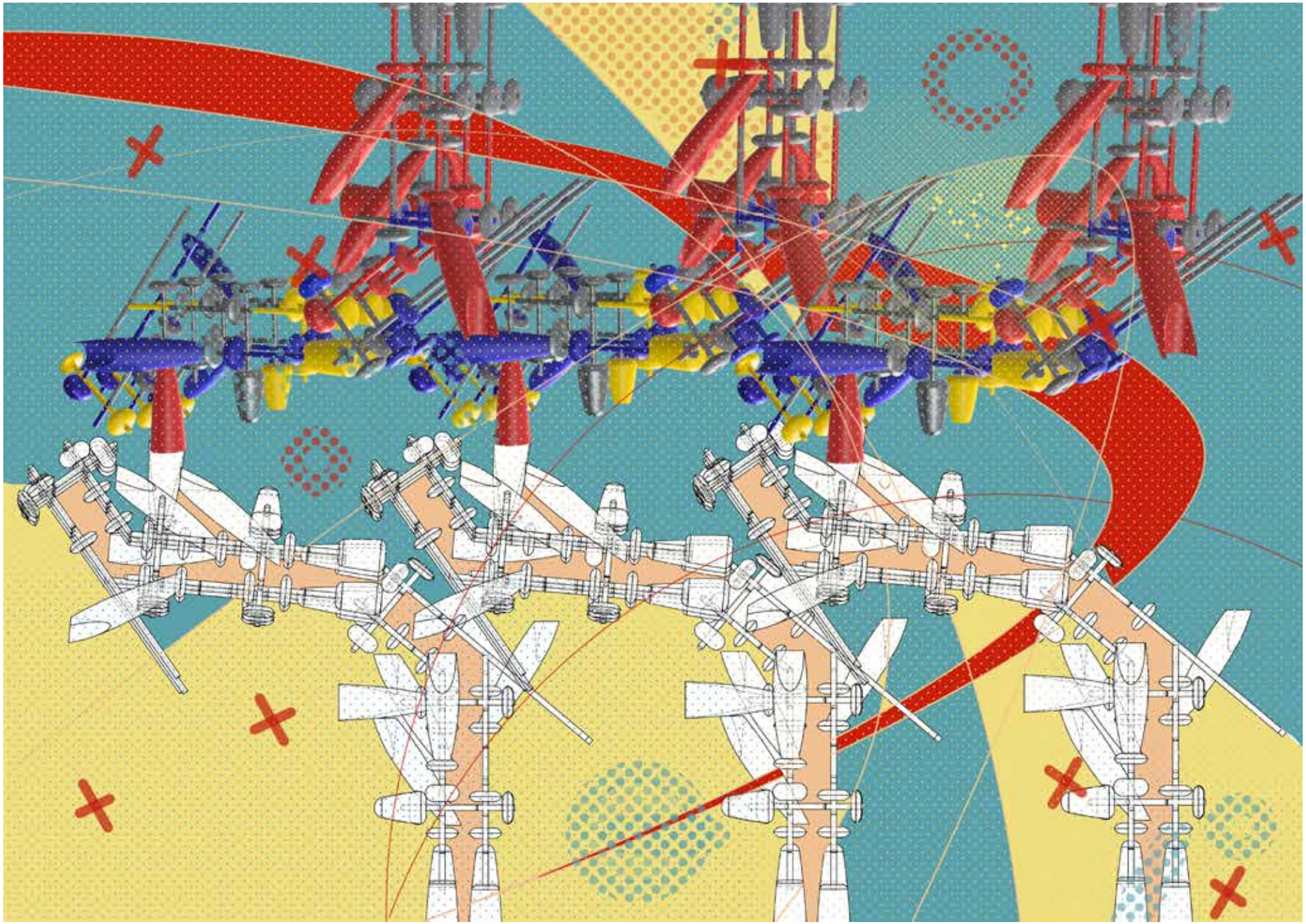

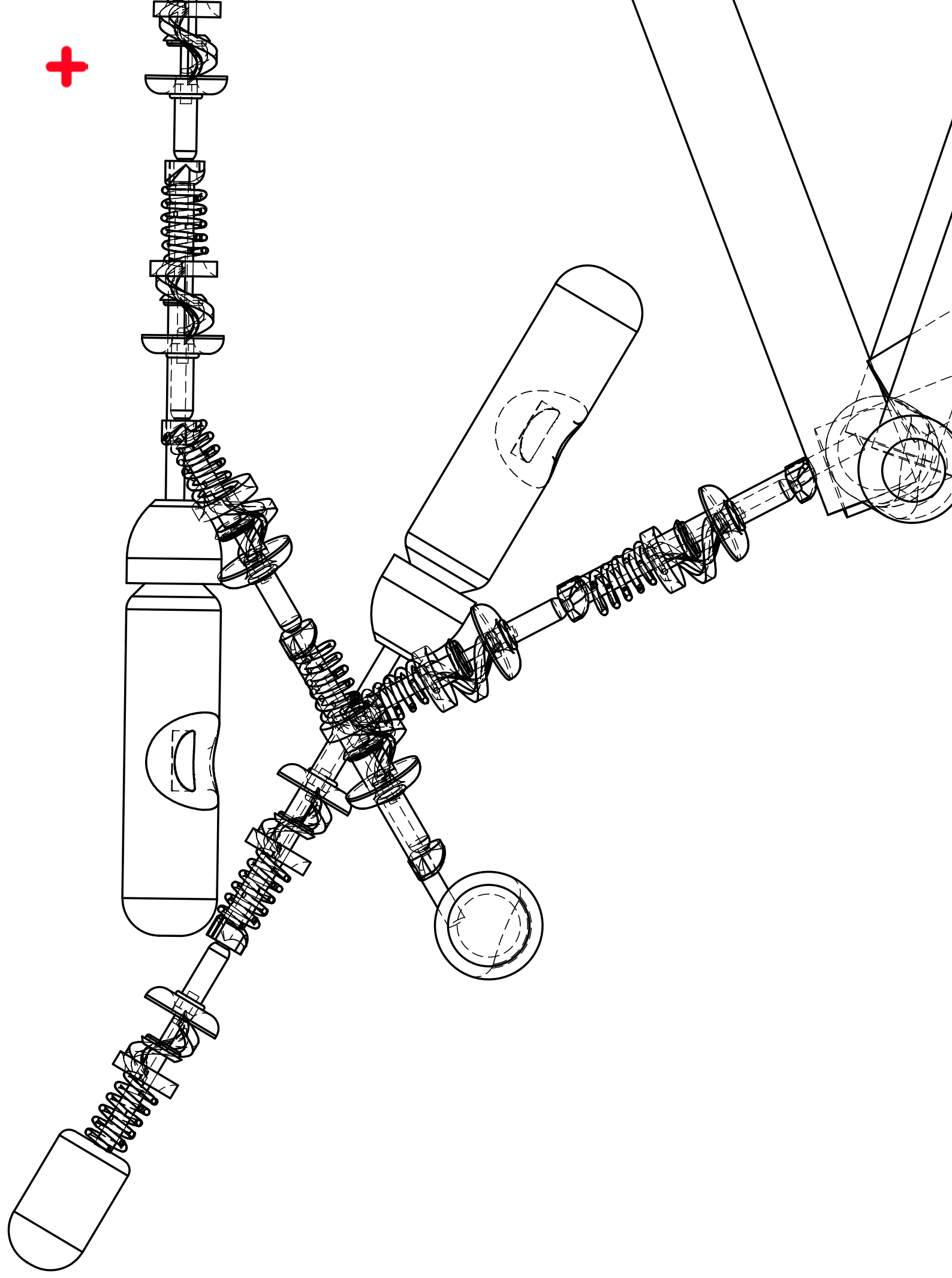

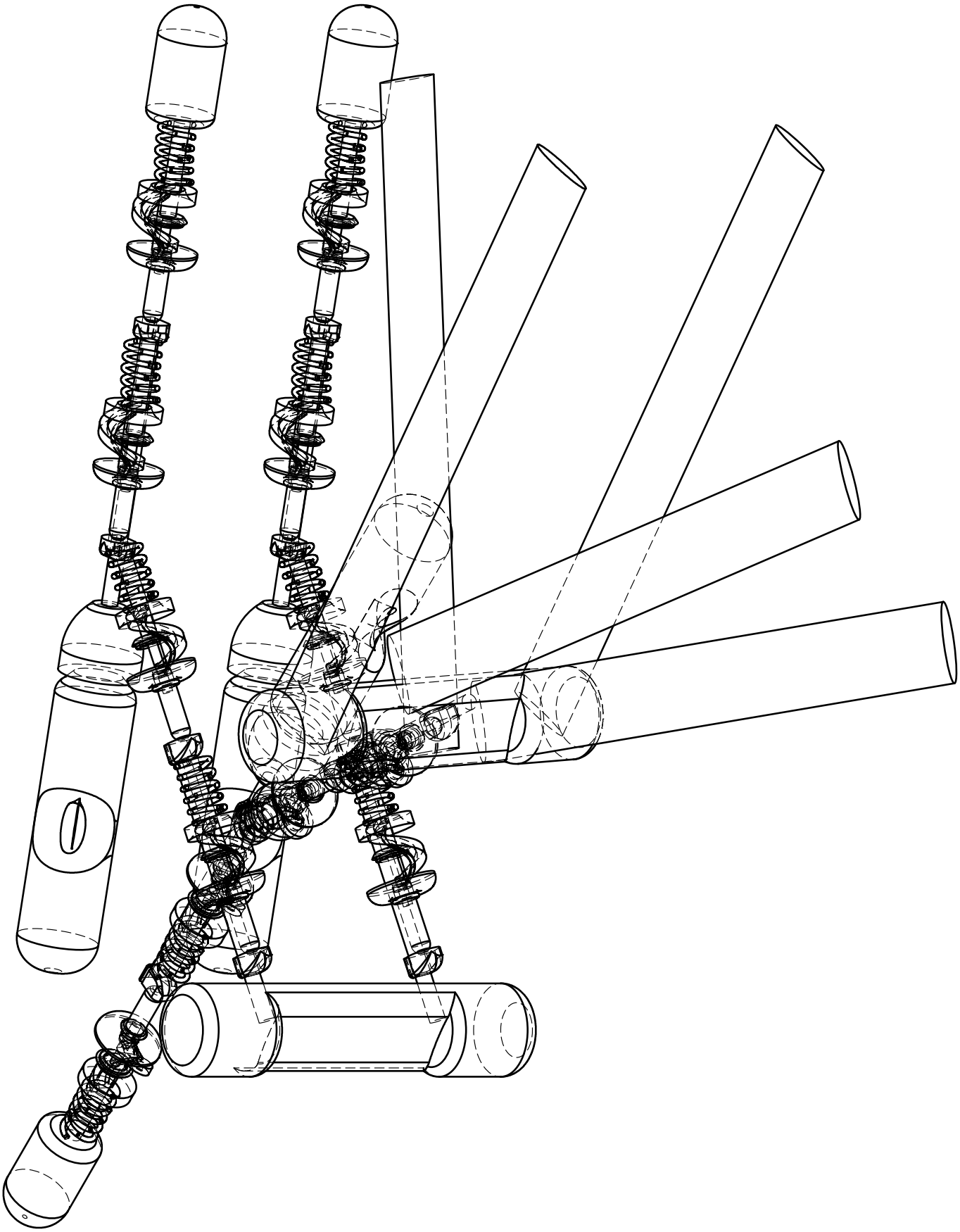

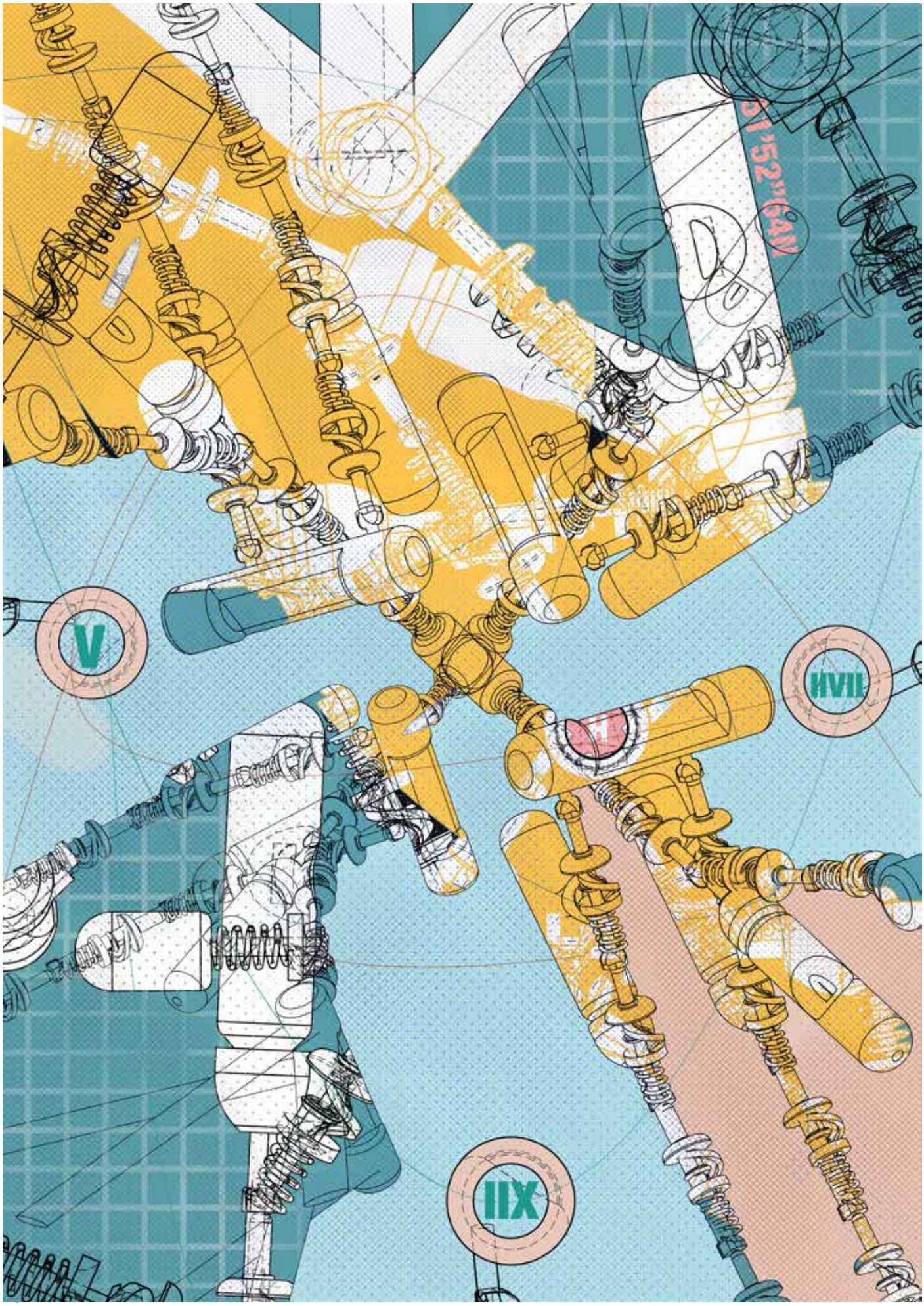
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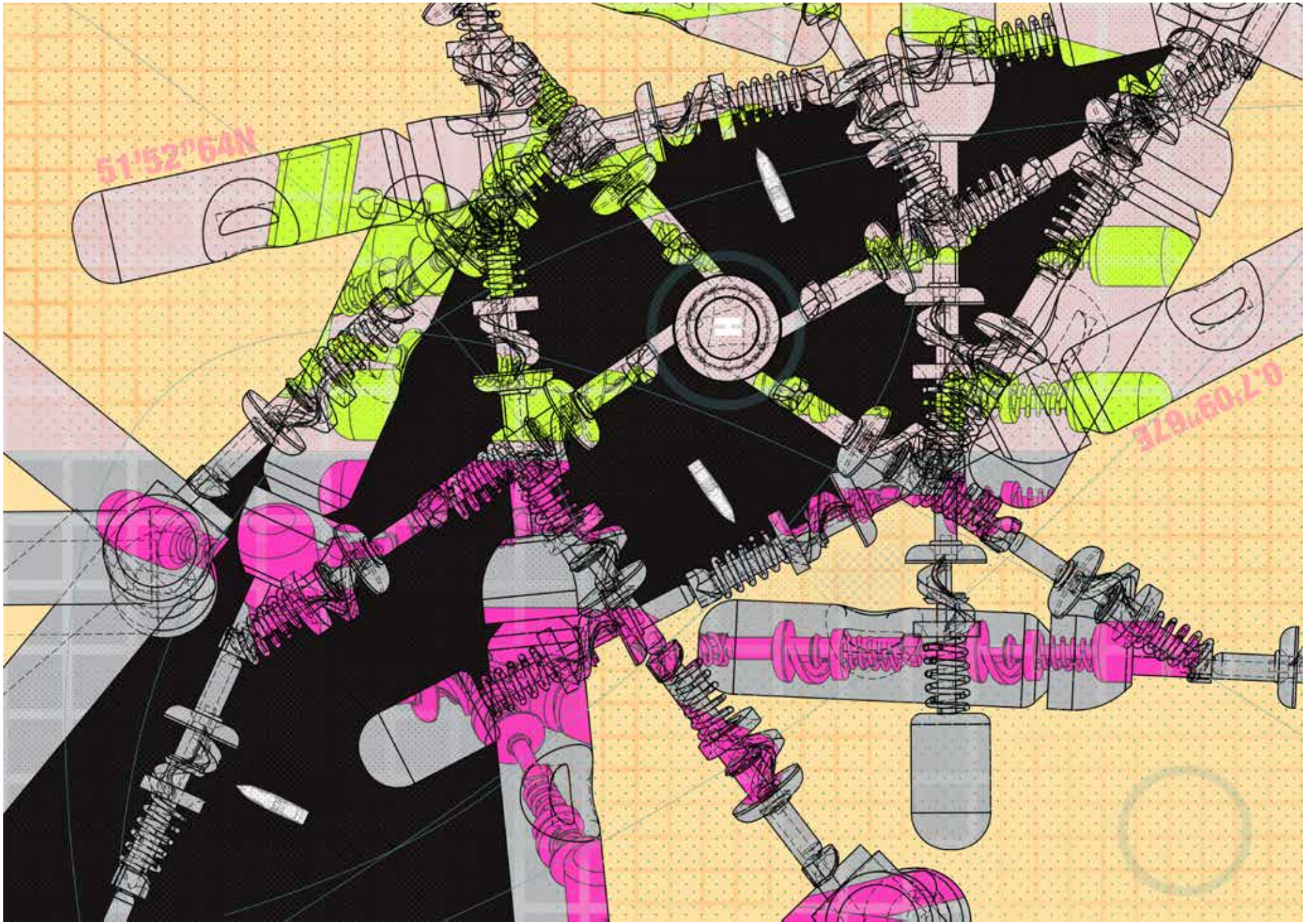
51'52"64N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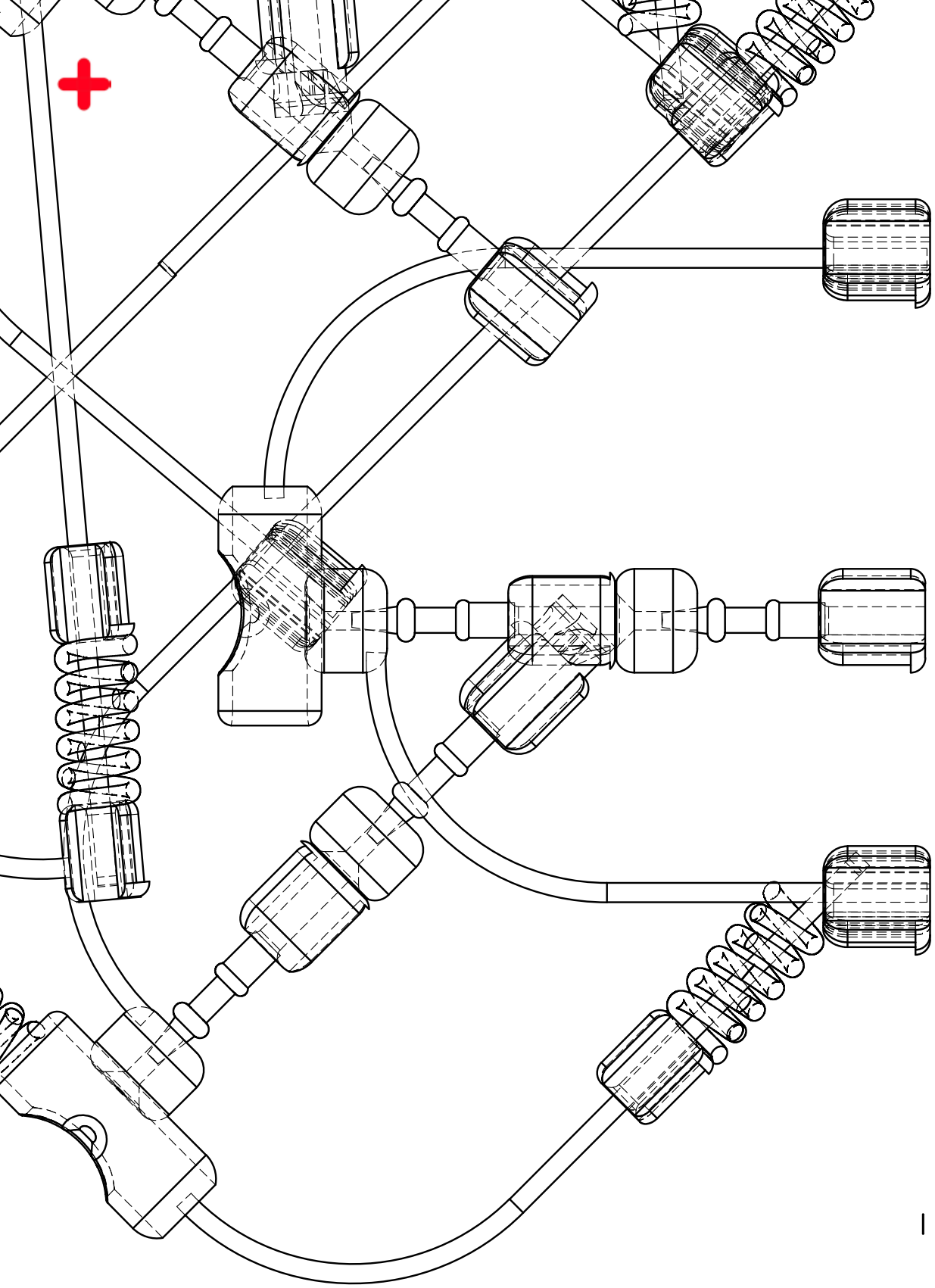

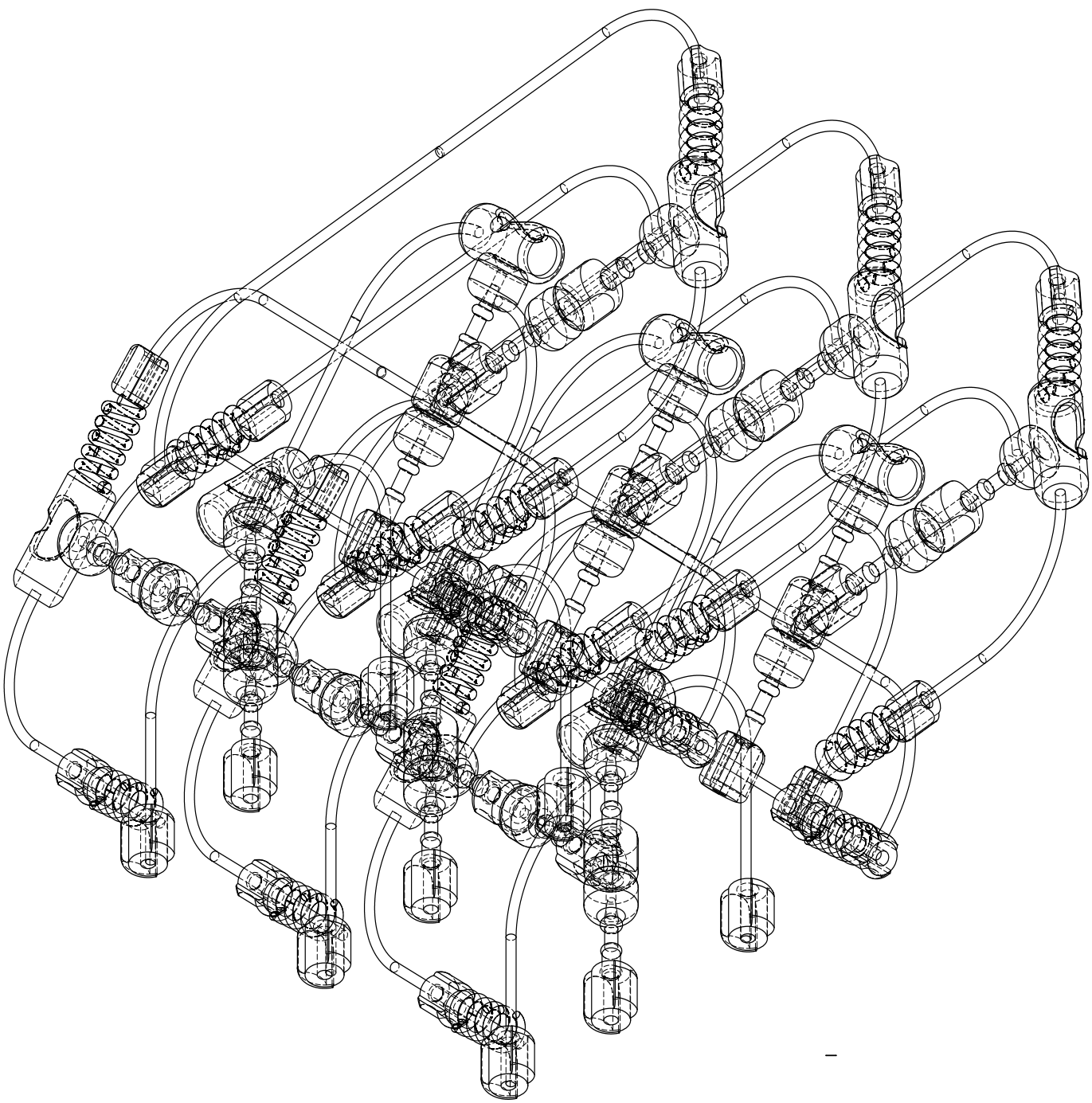

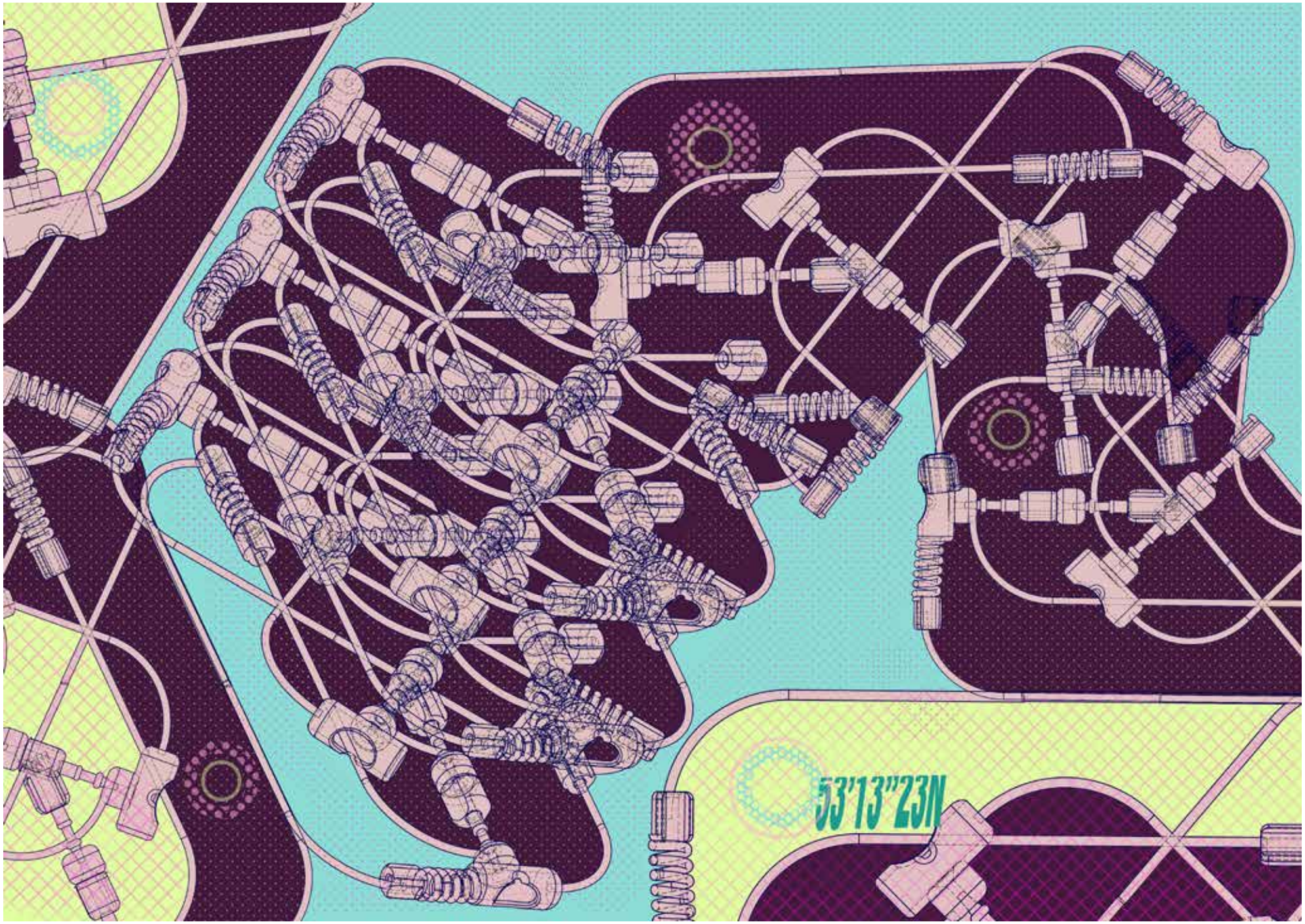
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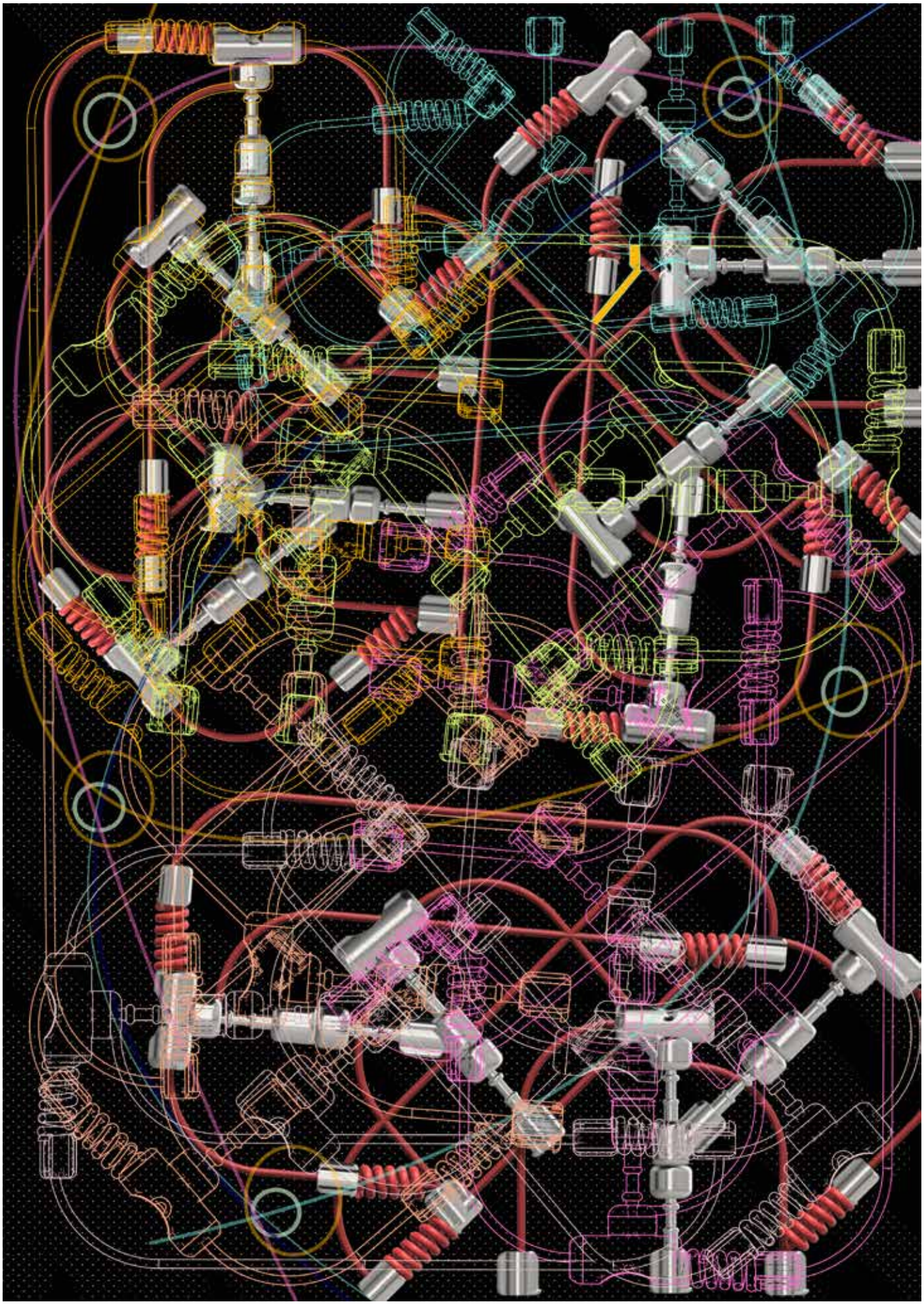

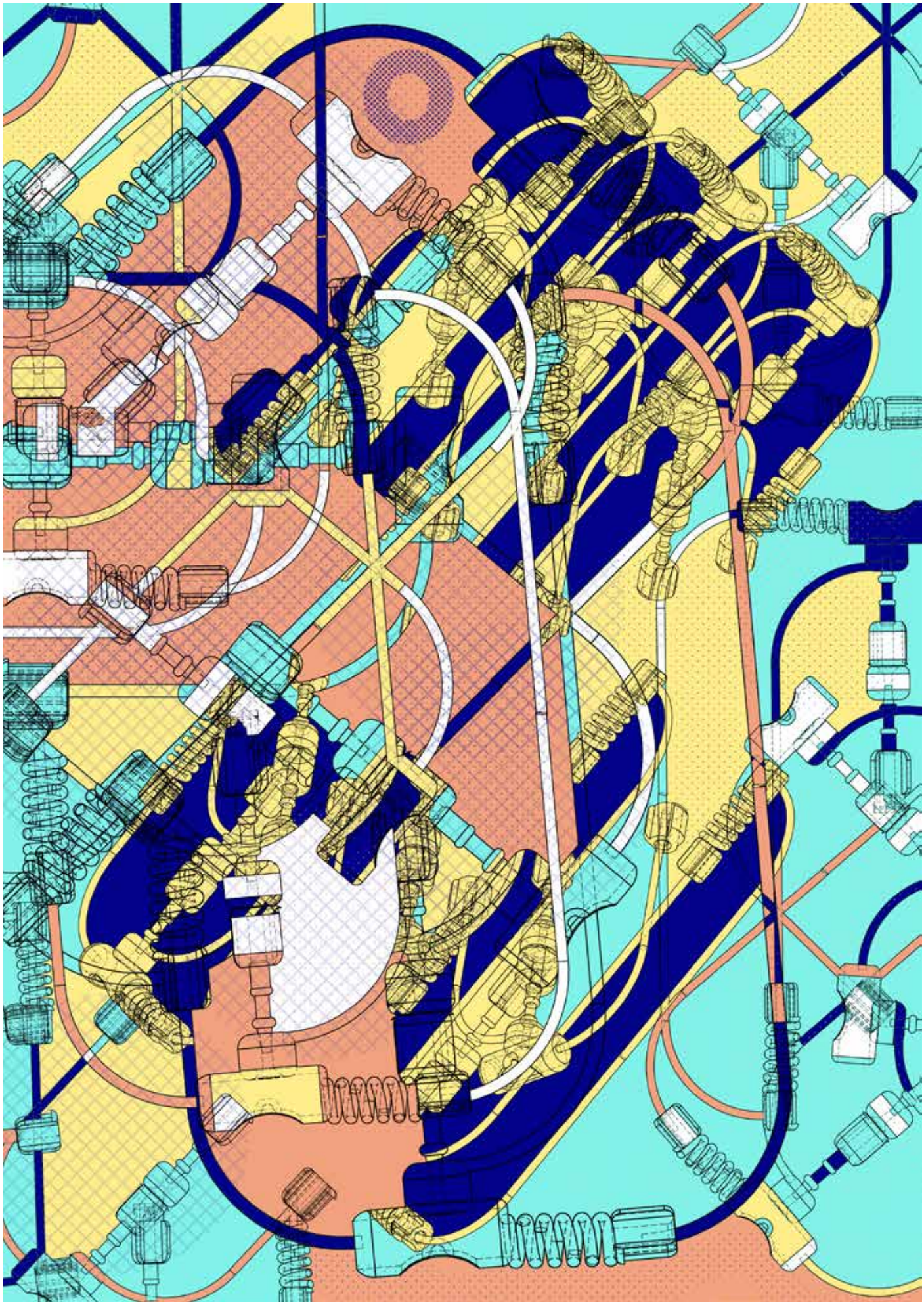

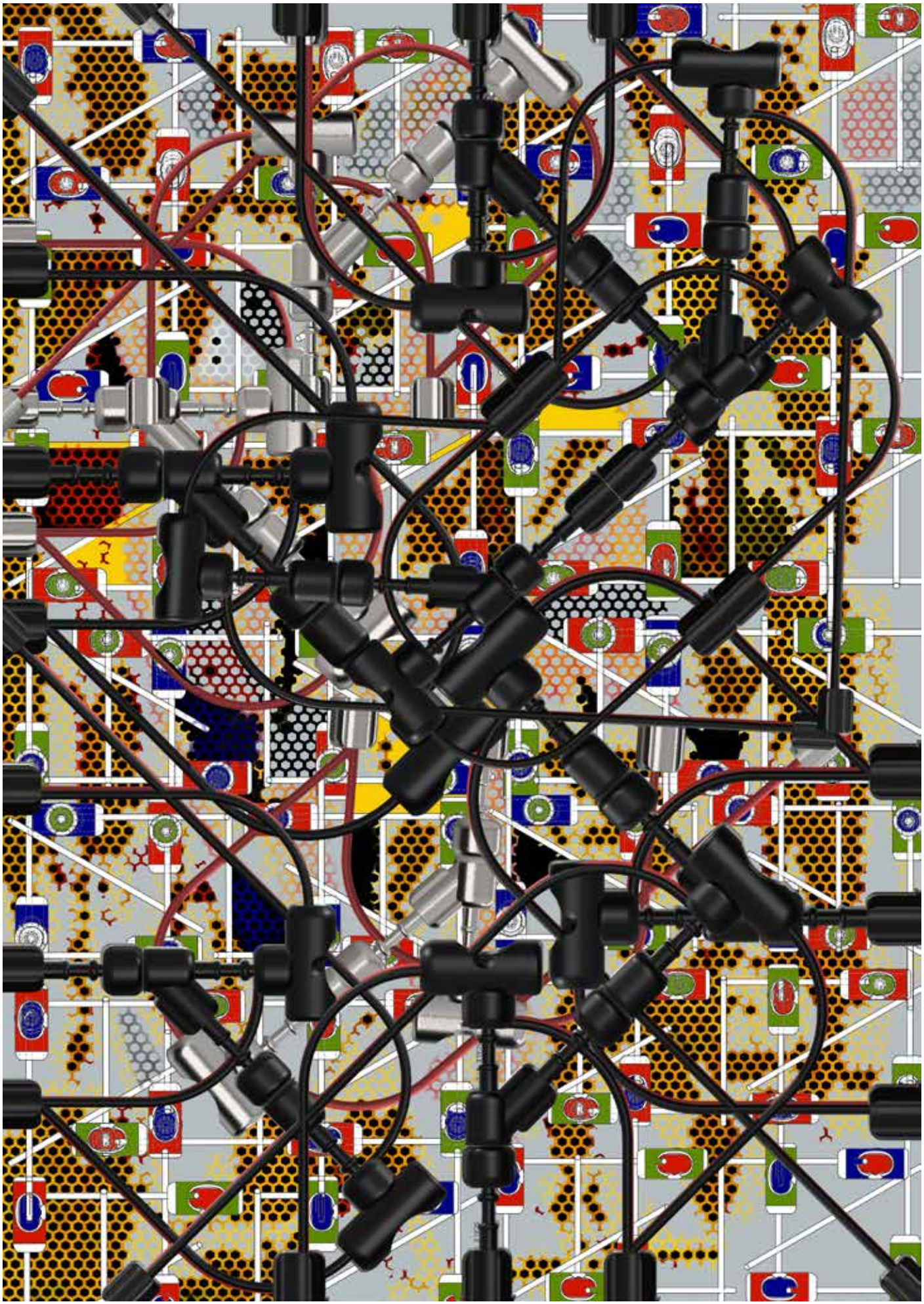

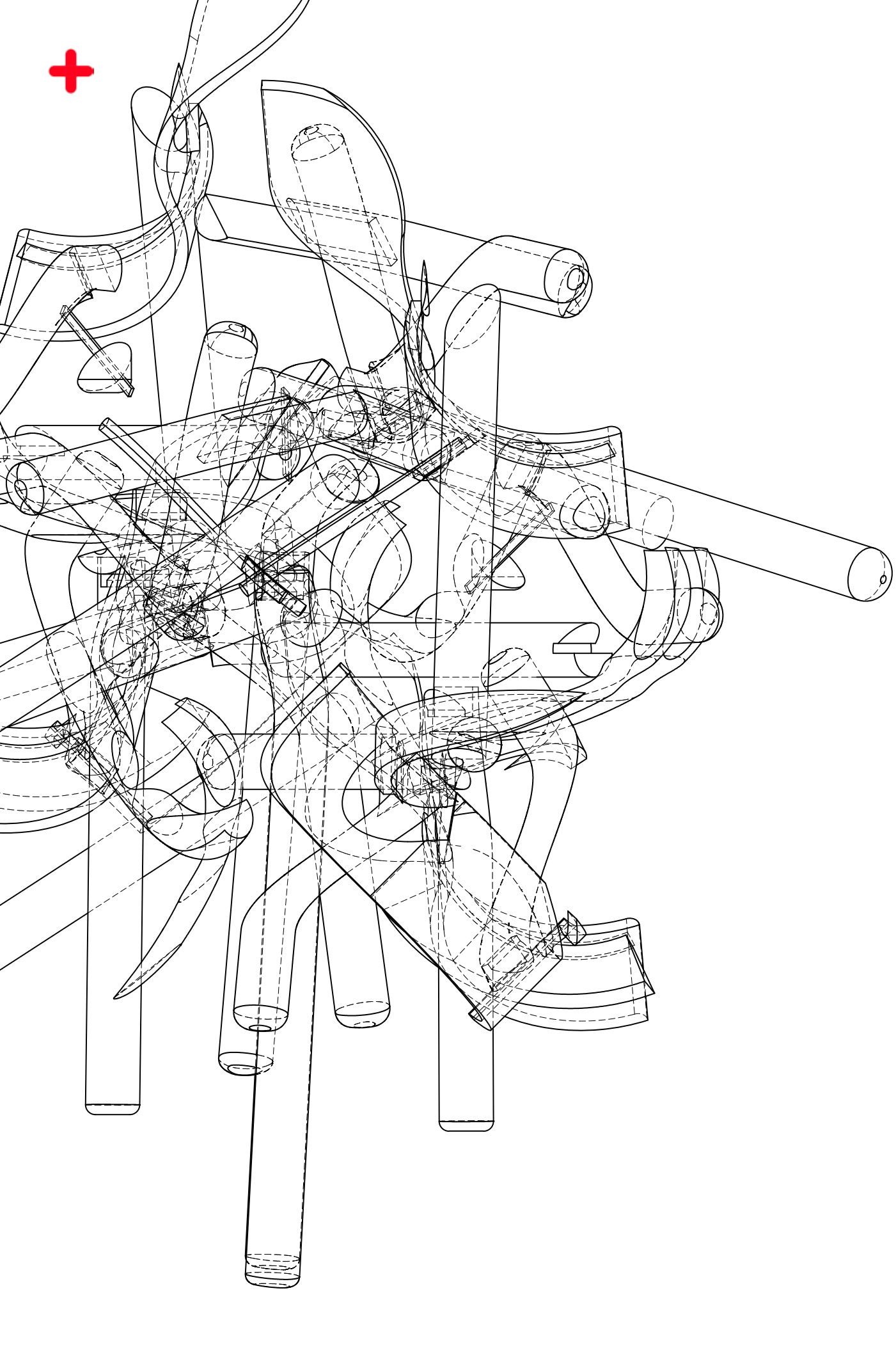

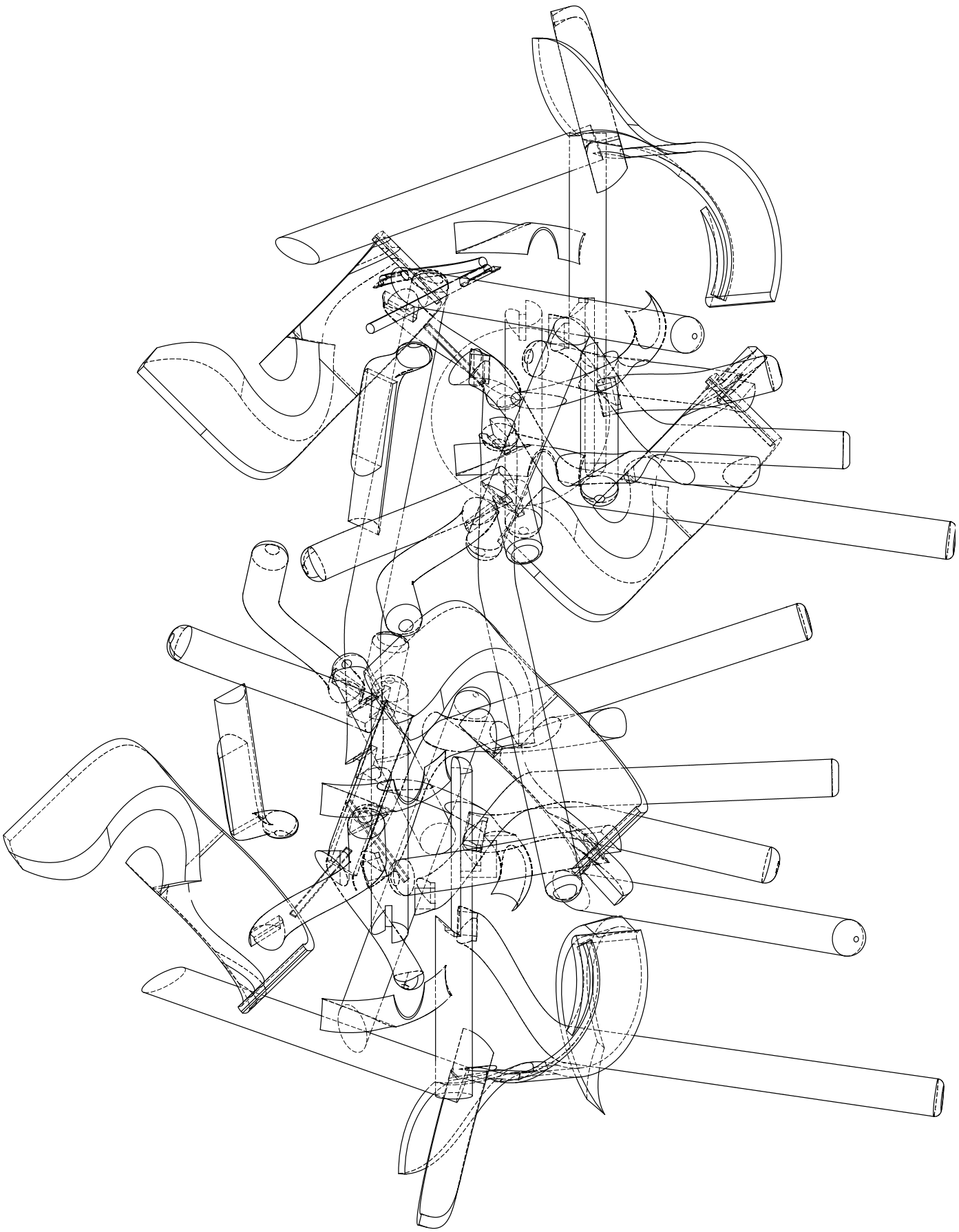

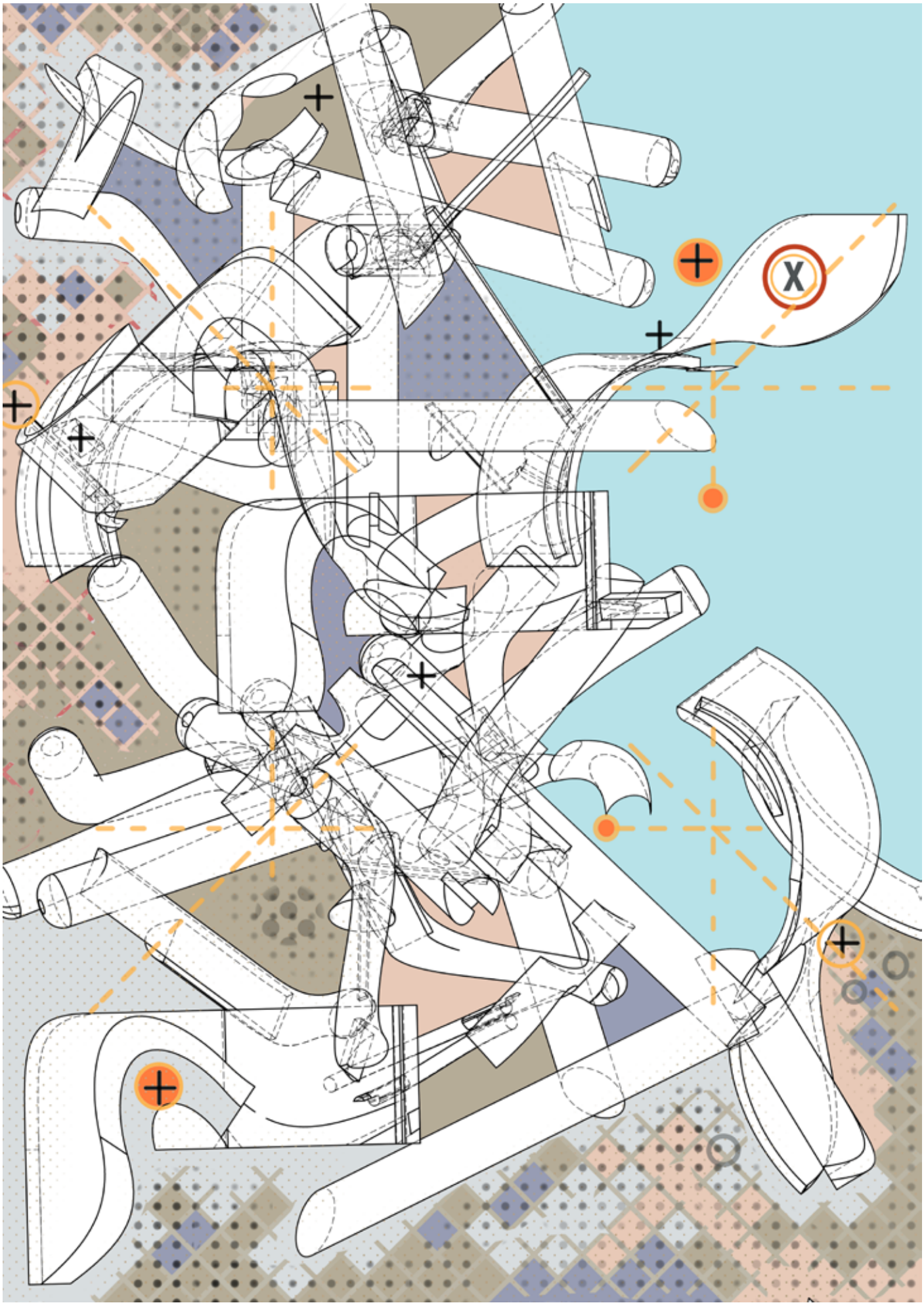

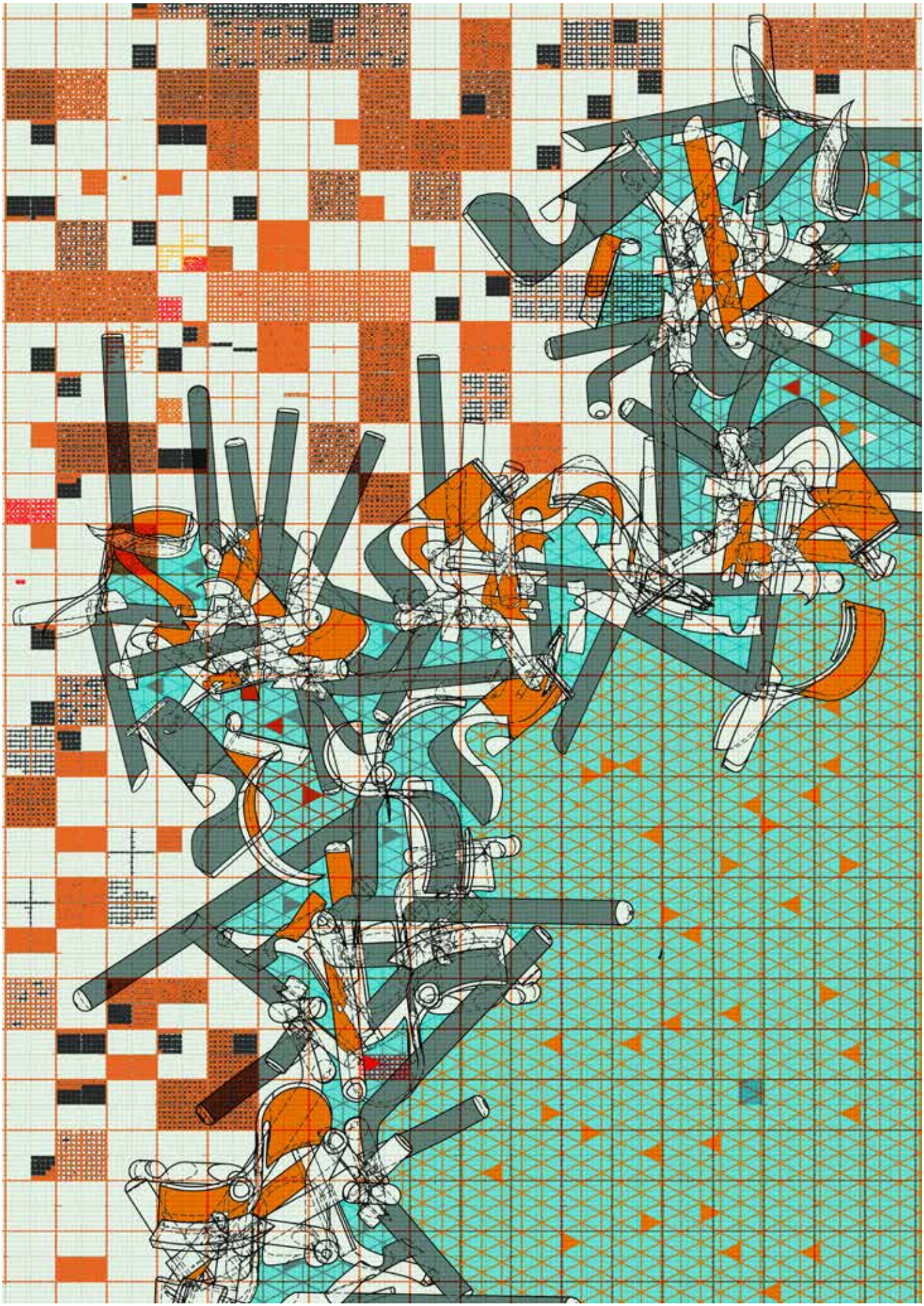

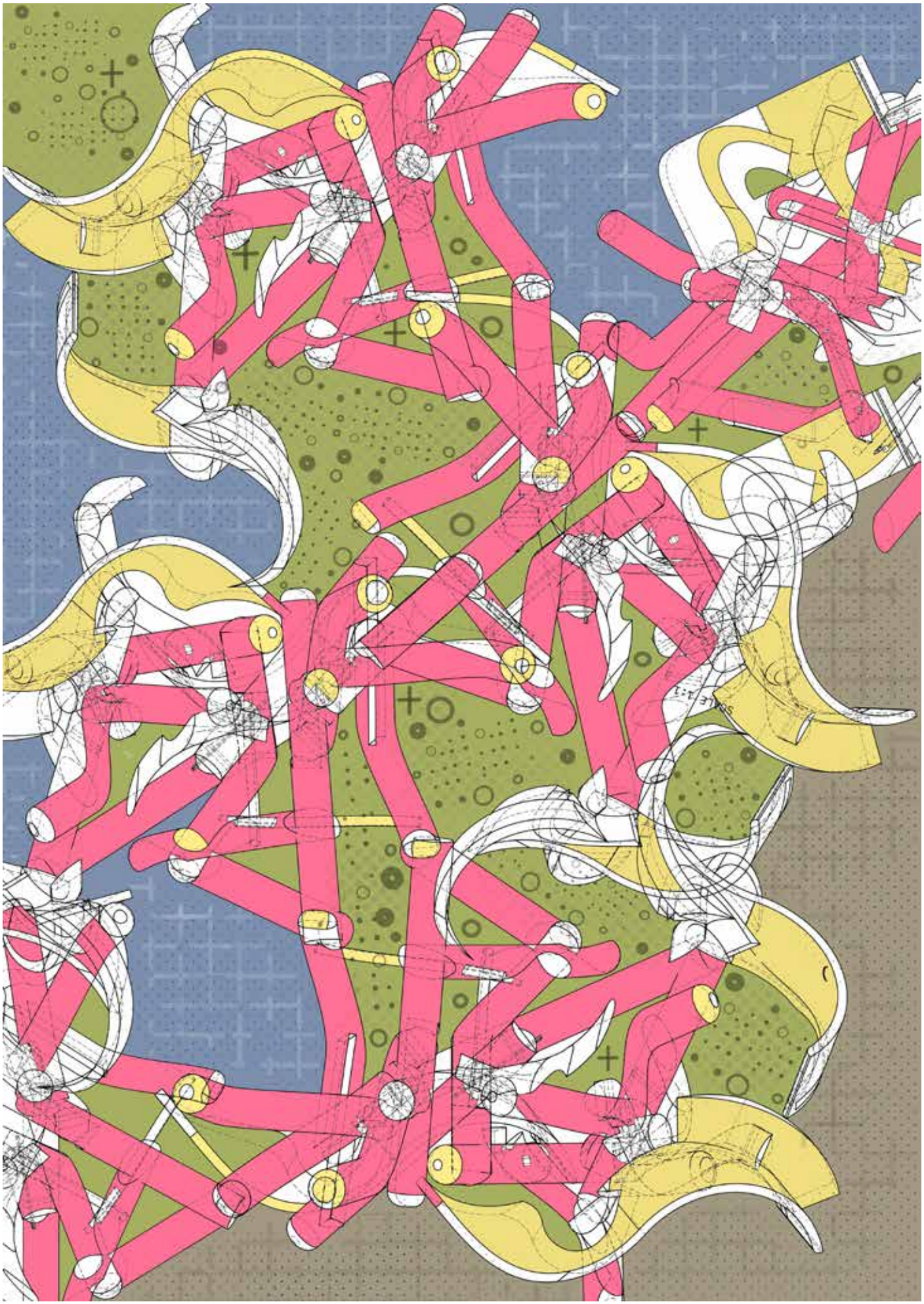

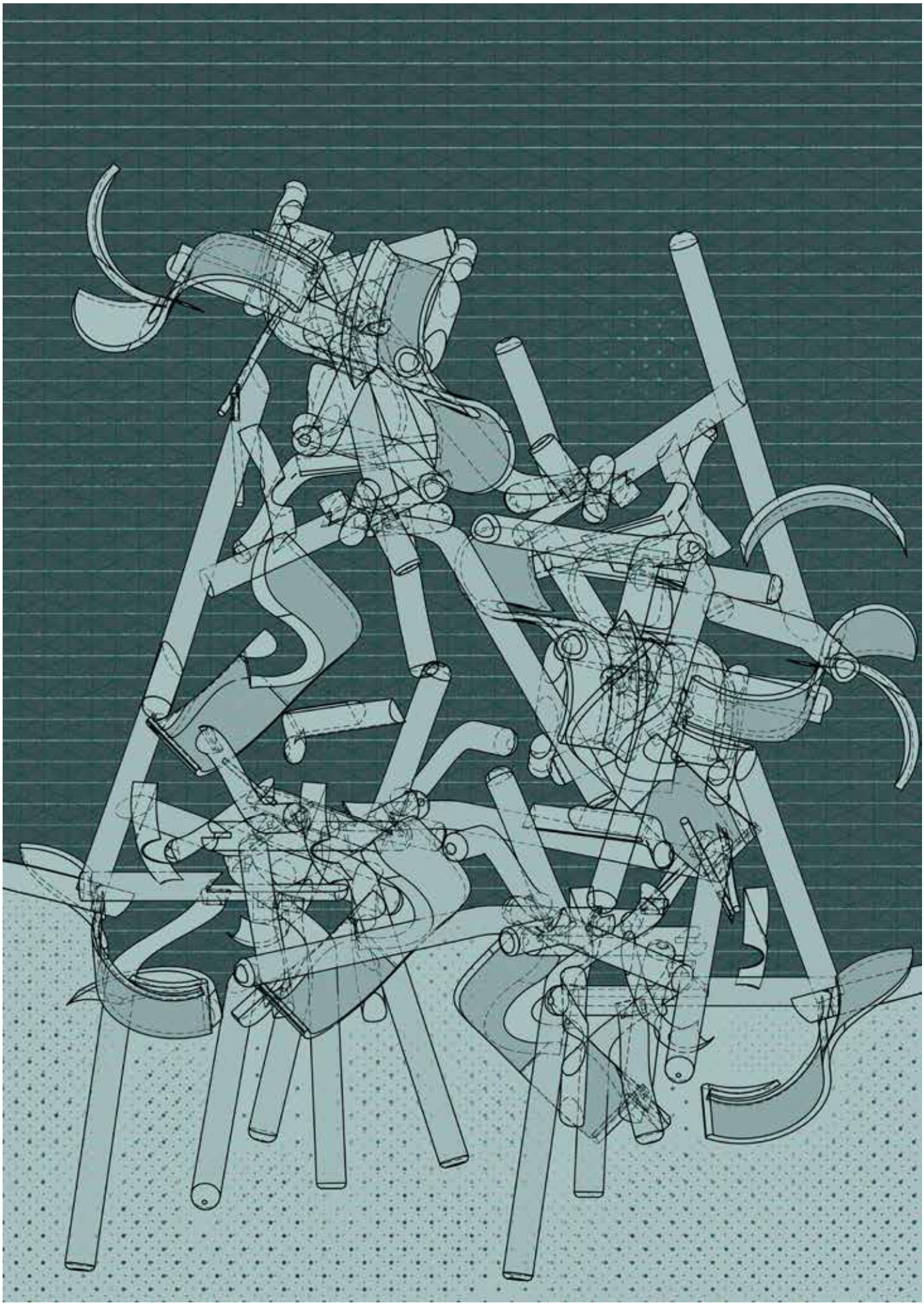

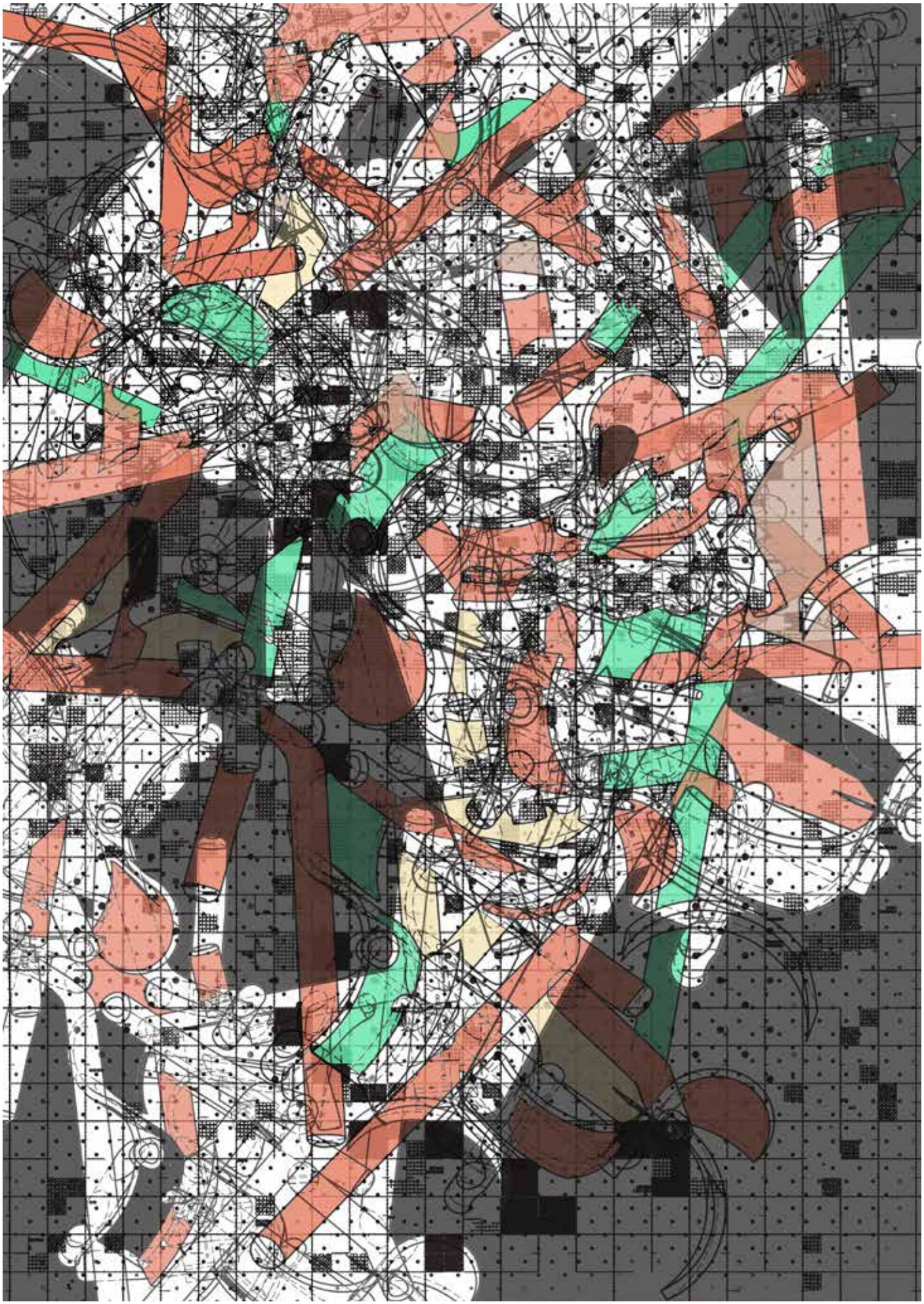

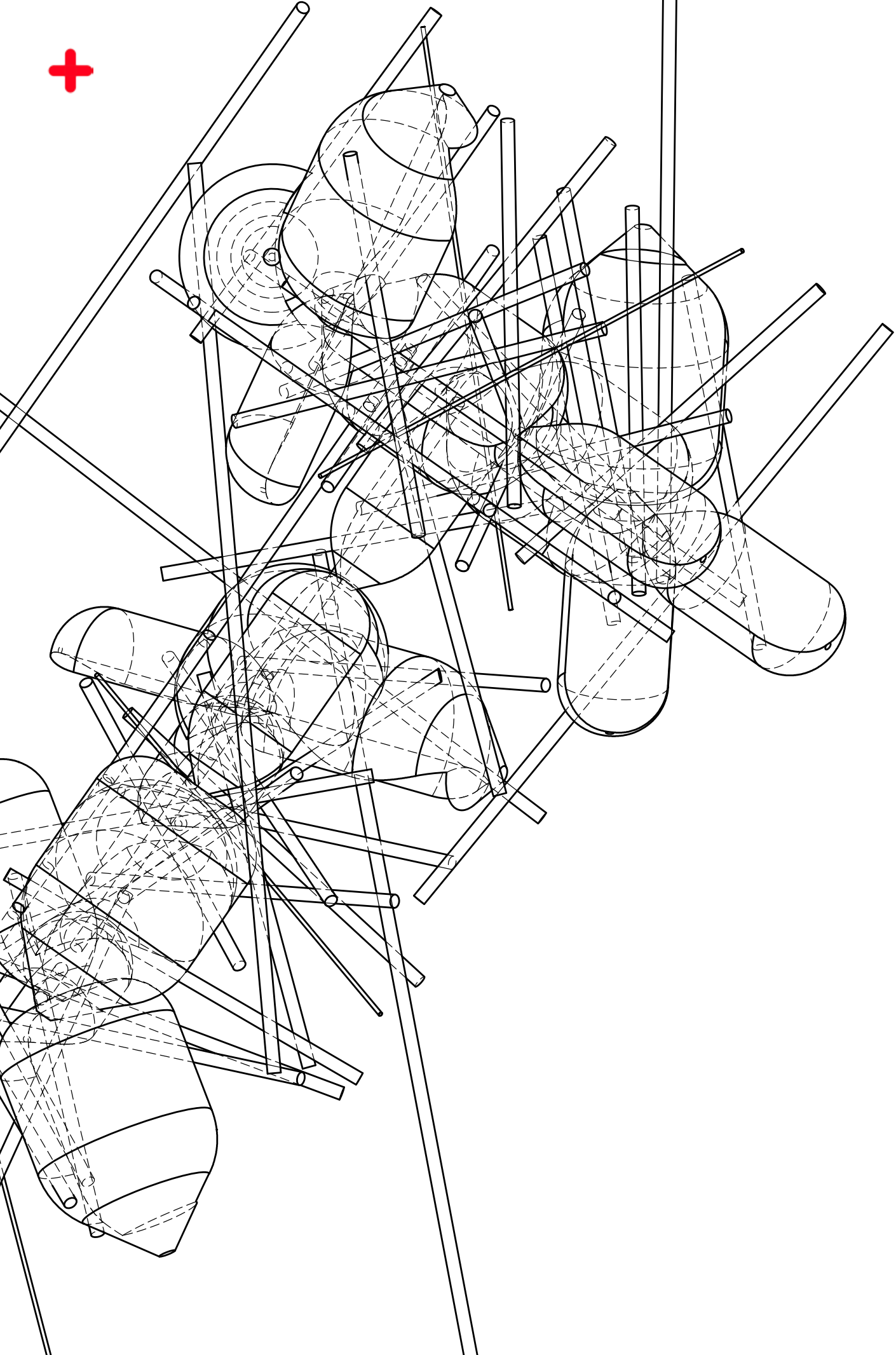

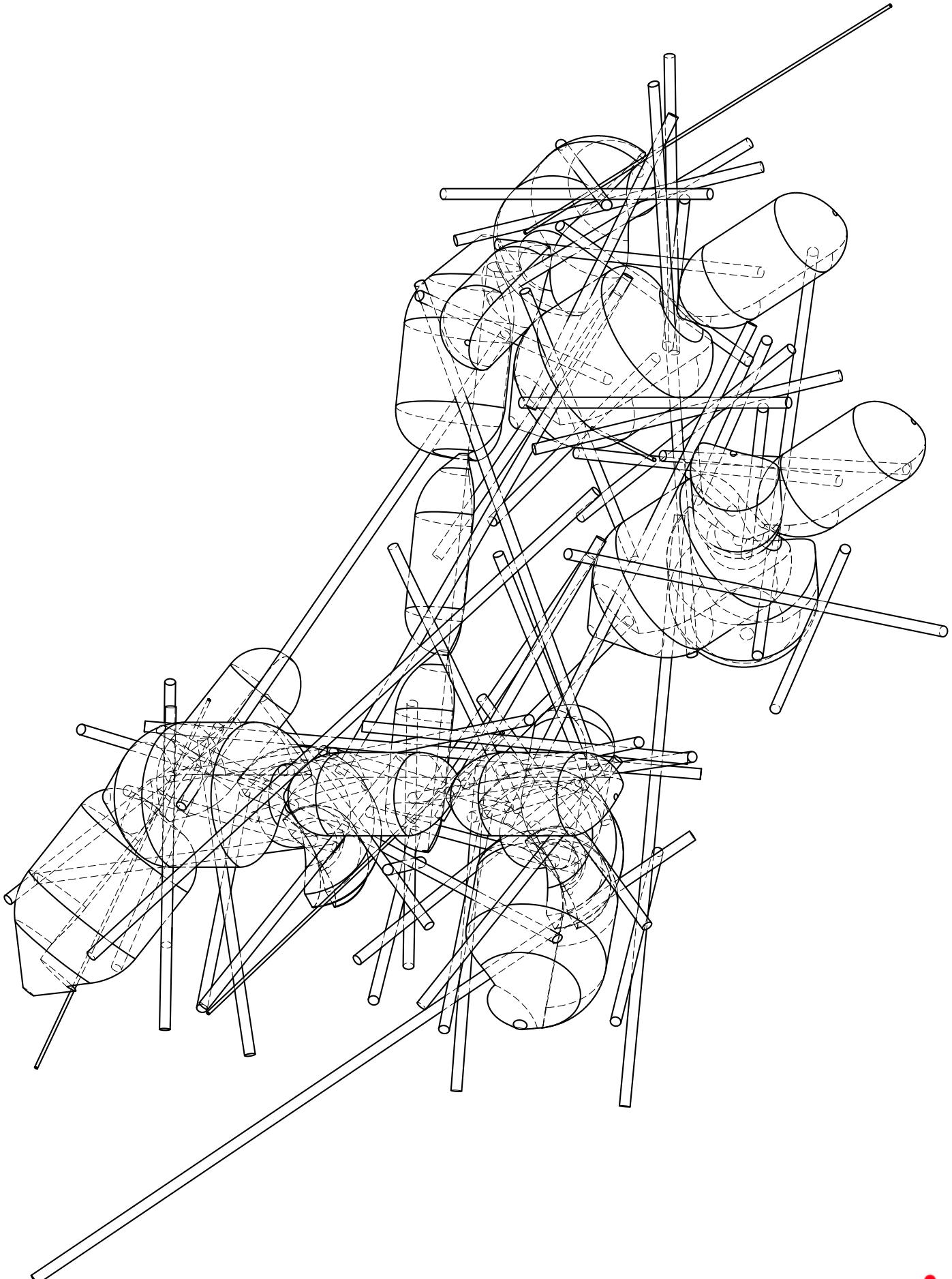

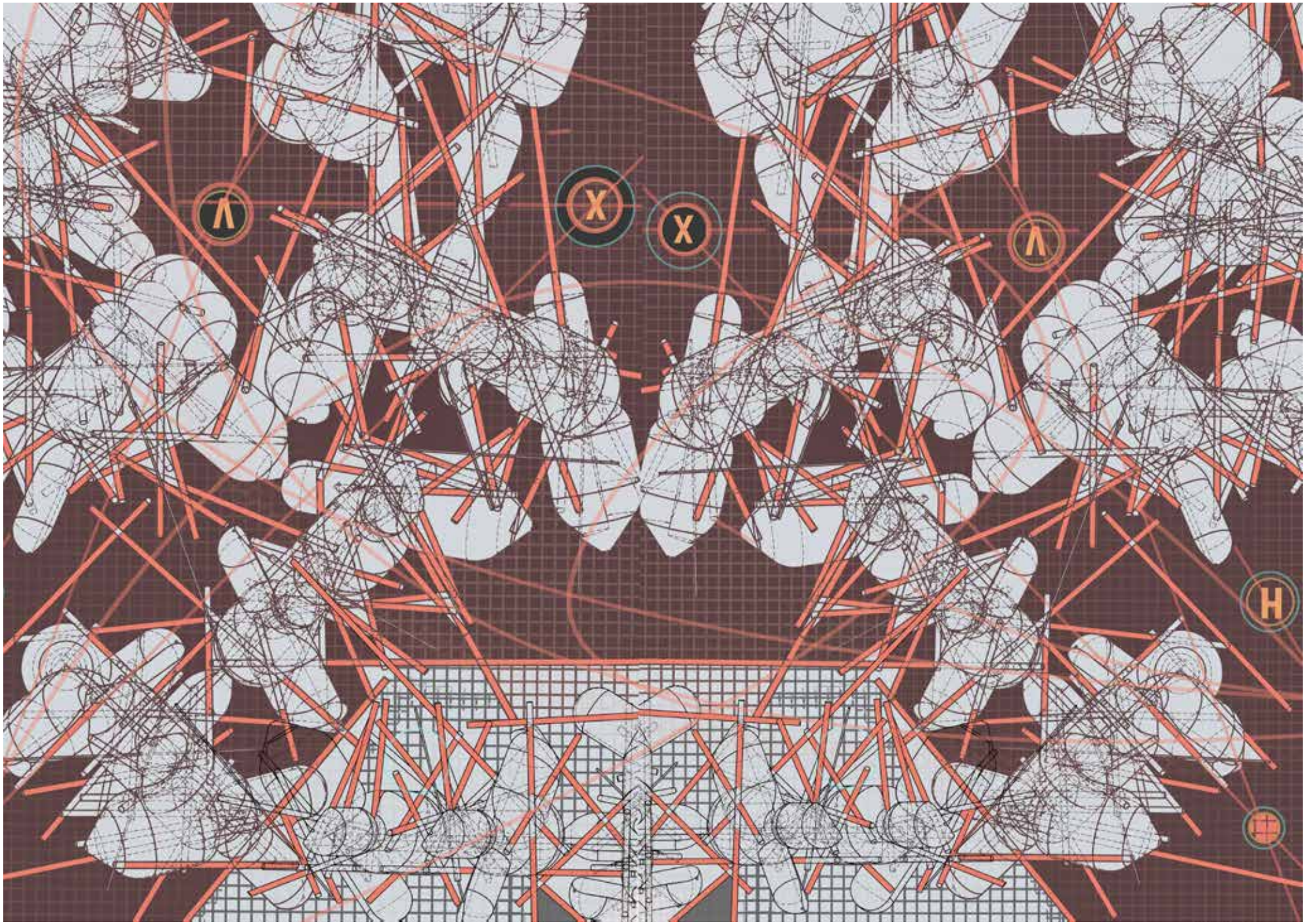

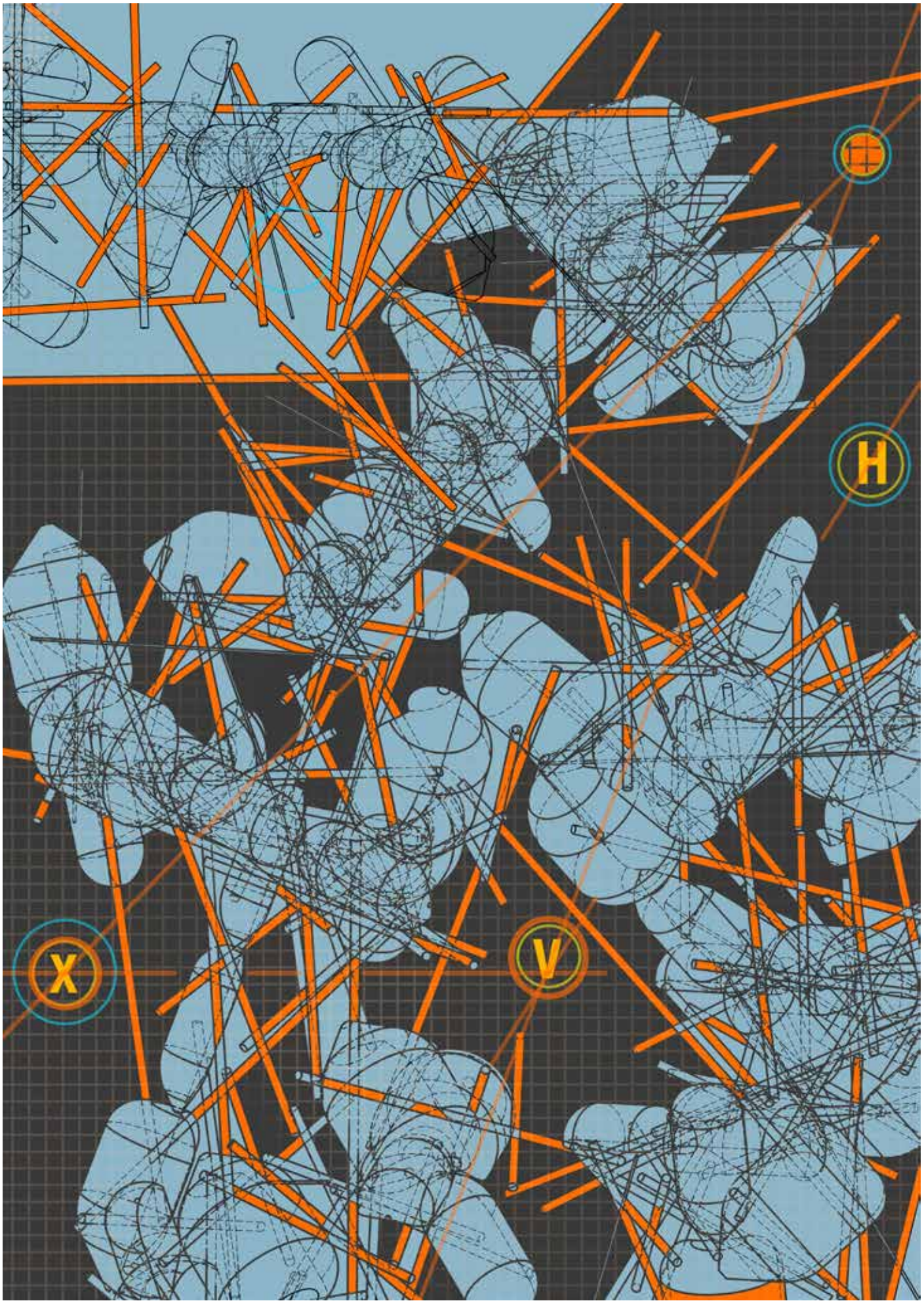
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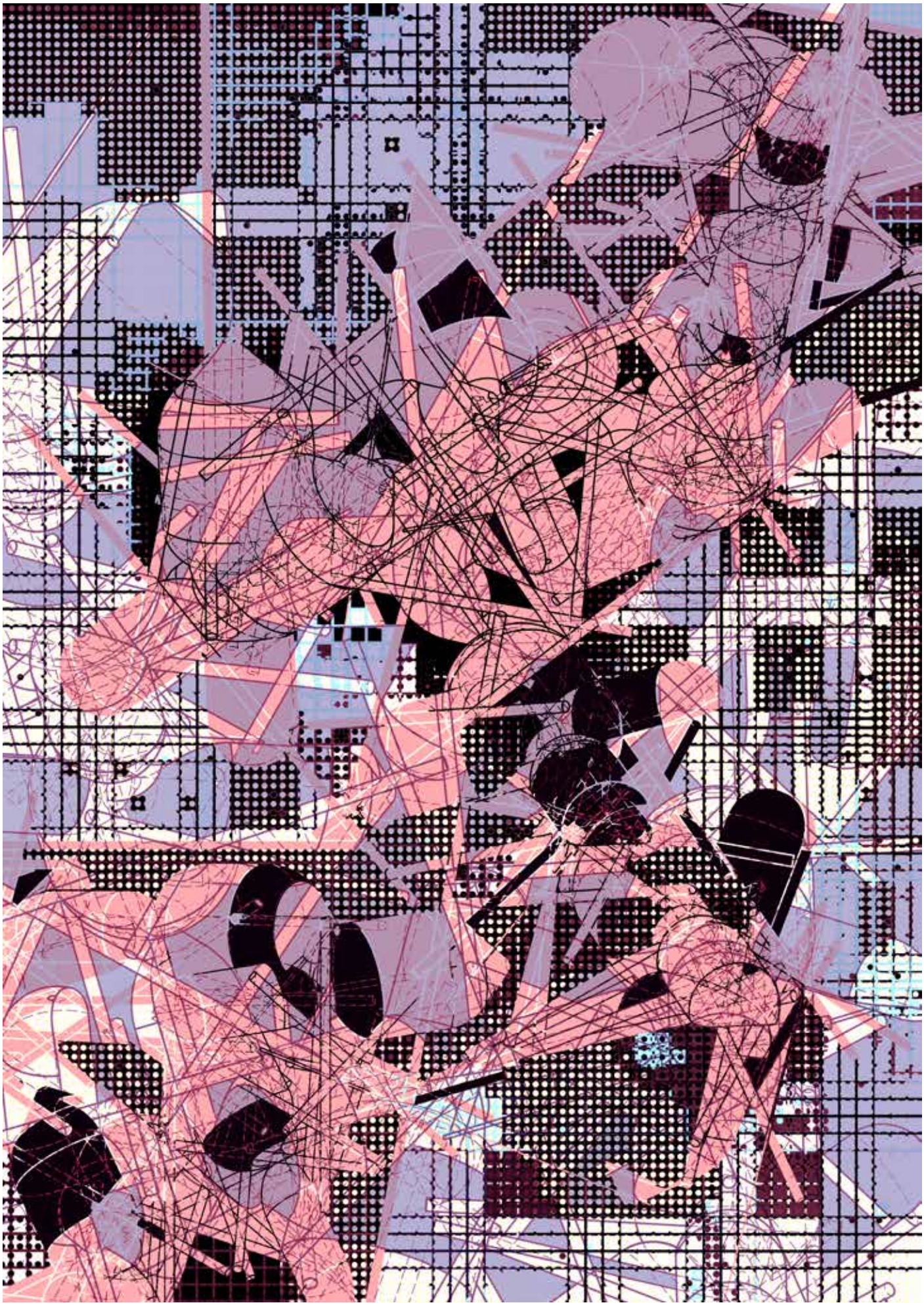

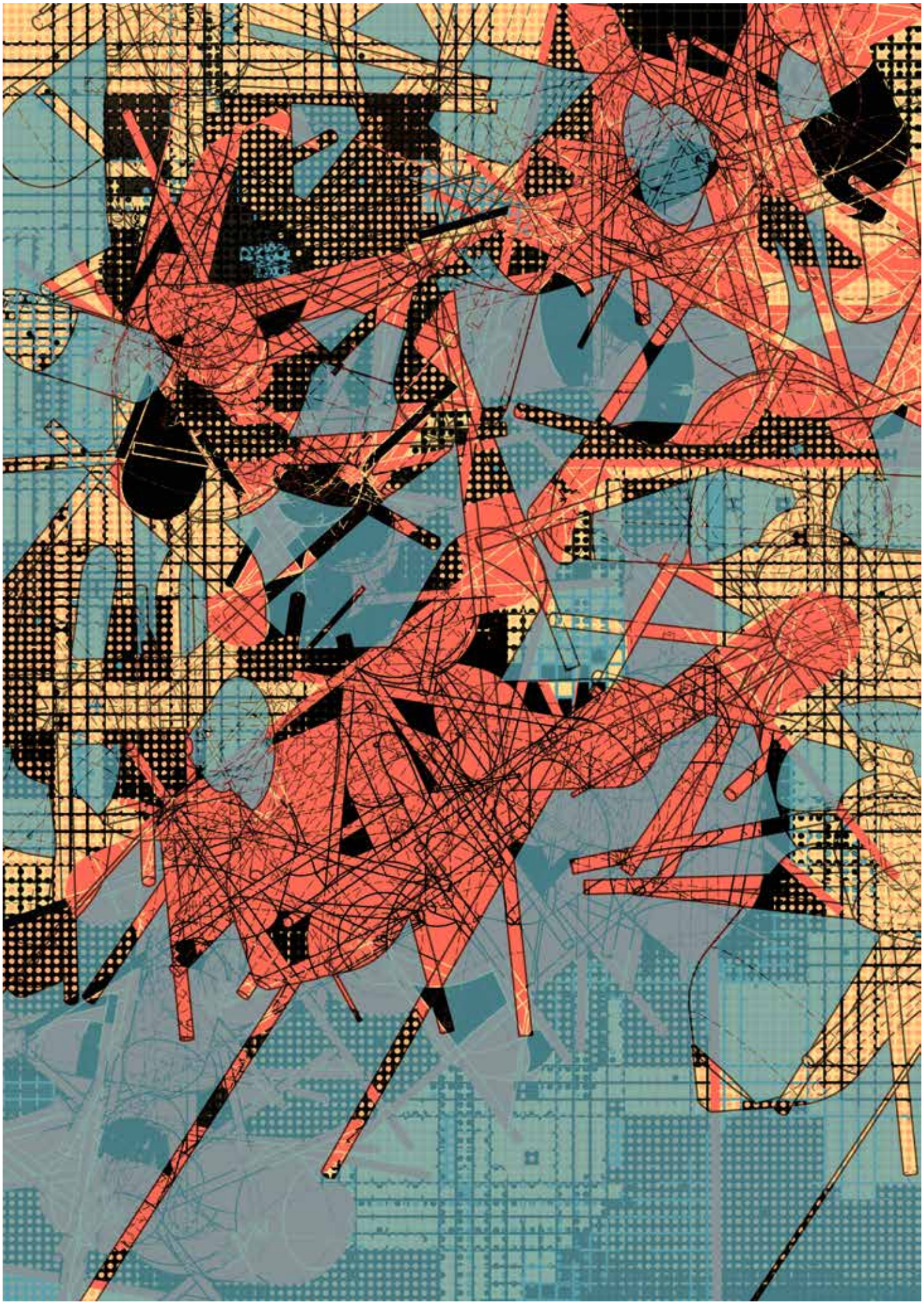

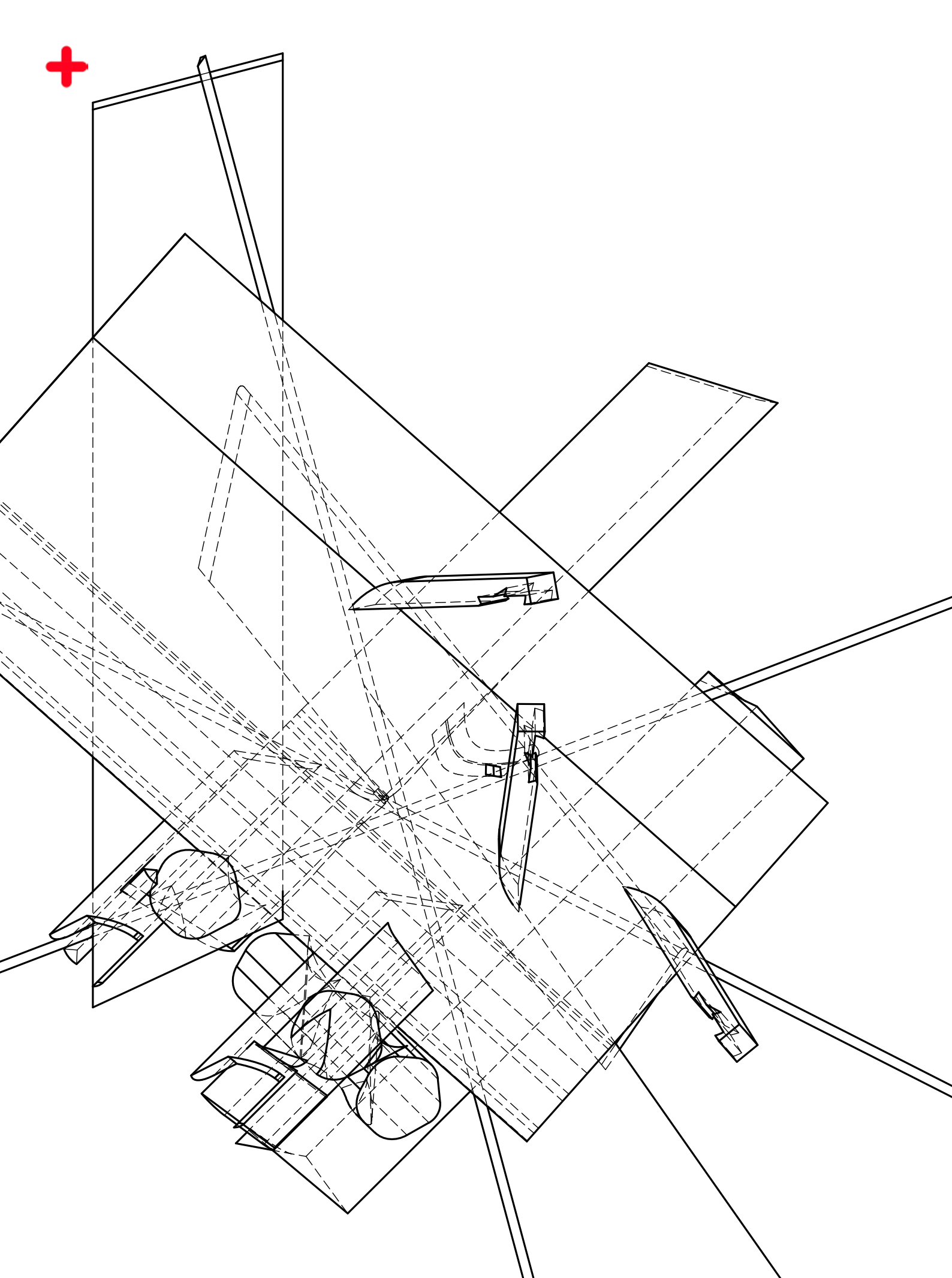

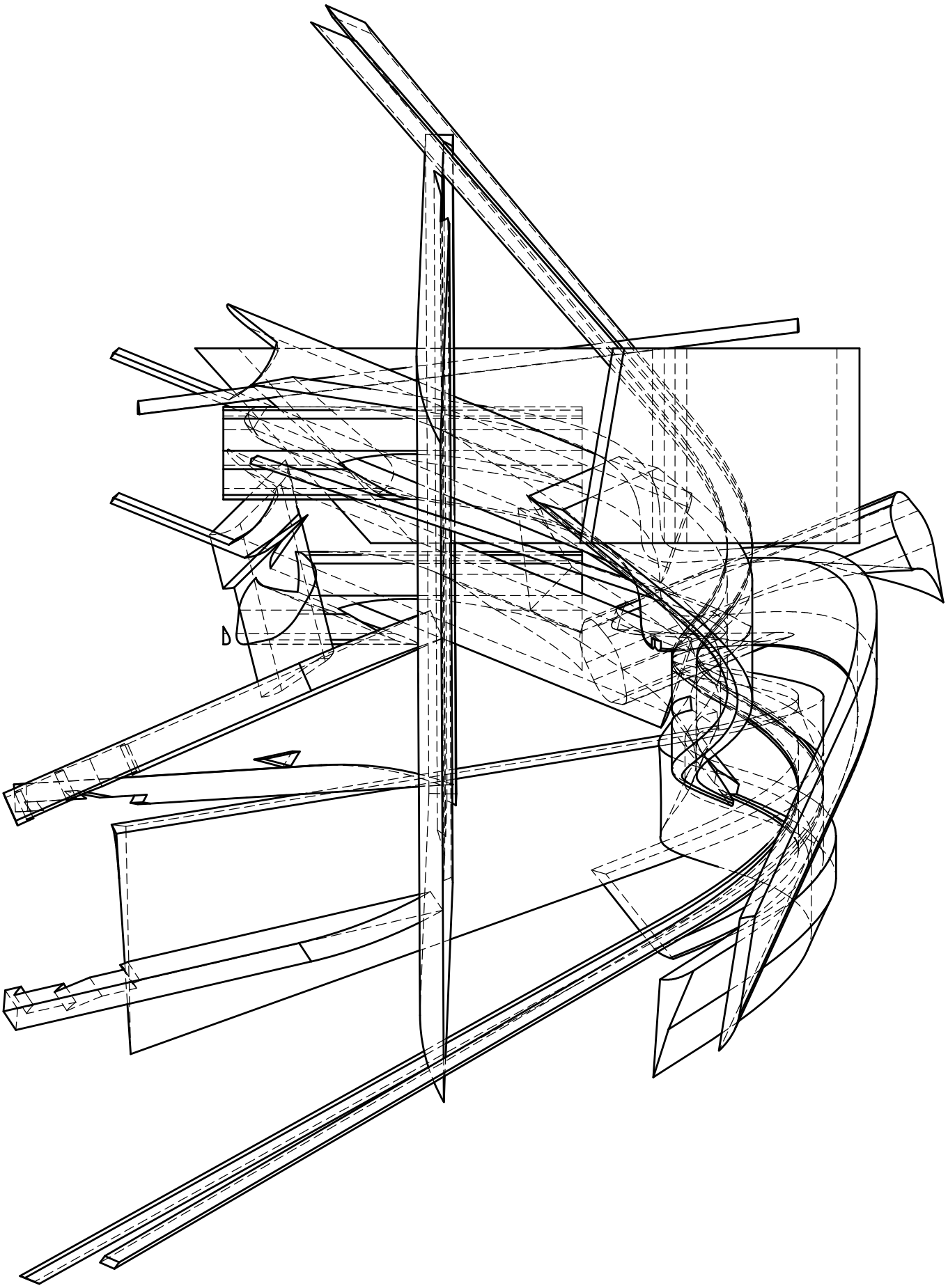

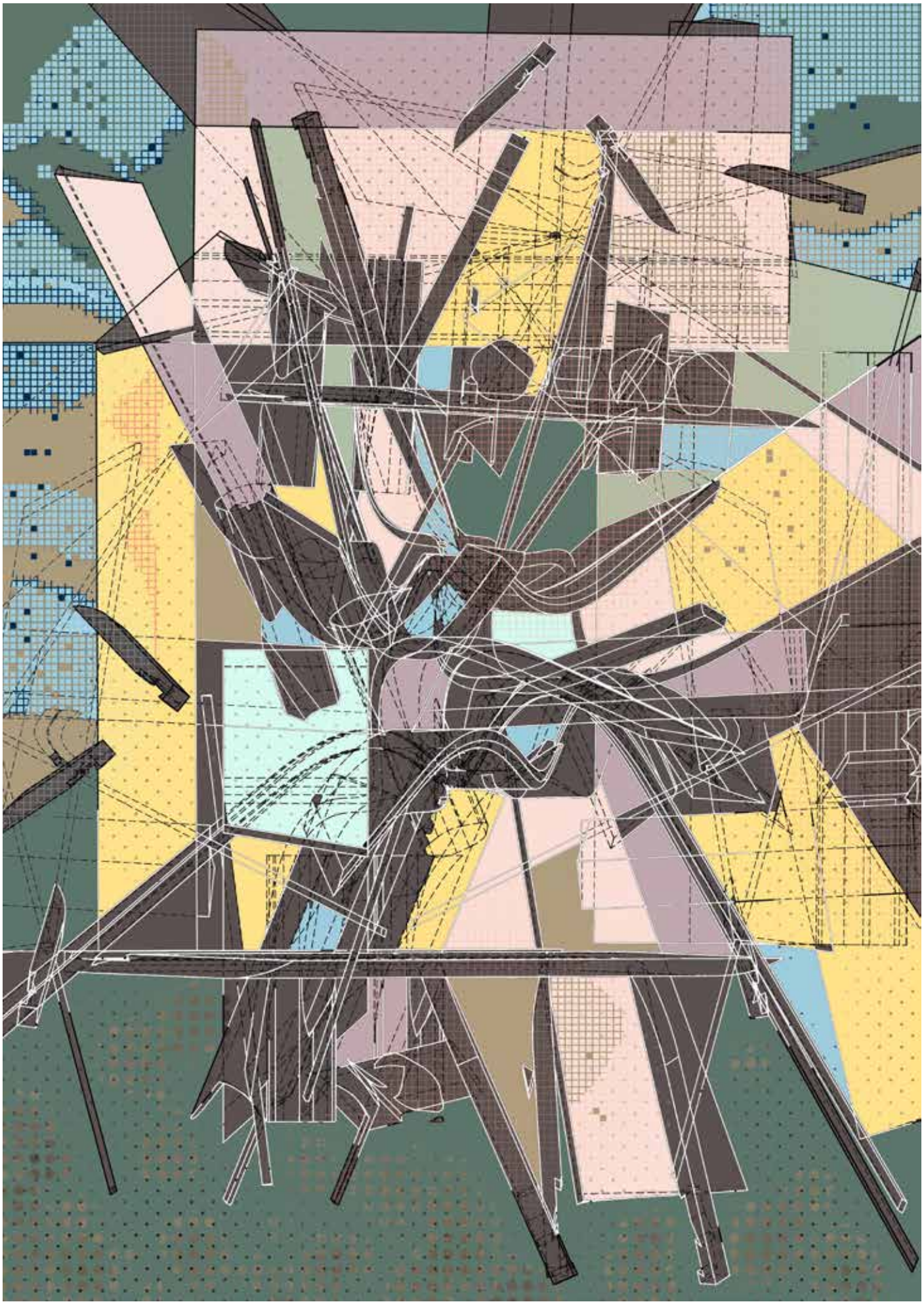

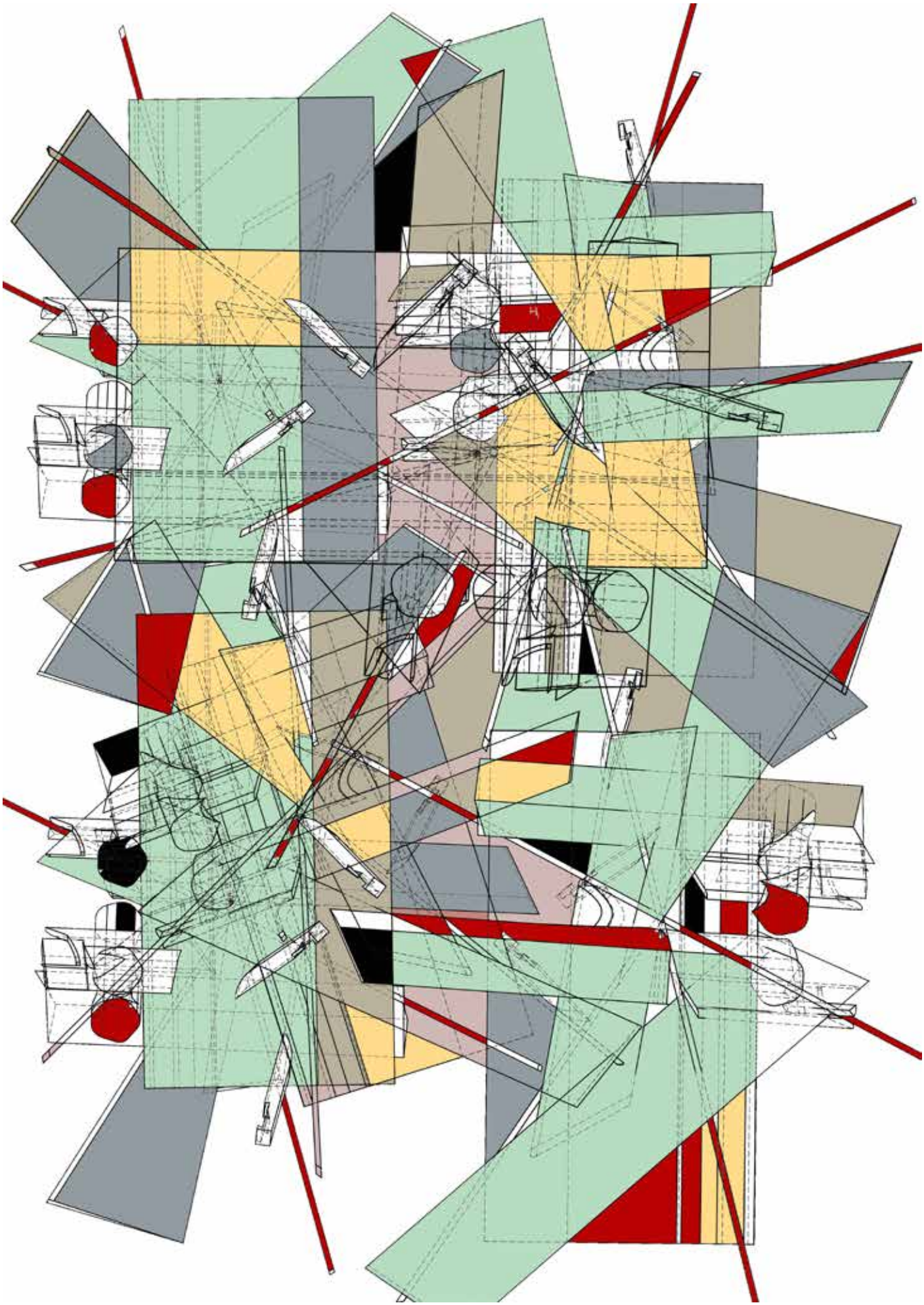

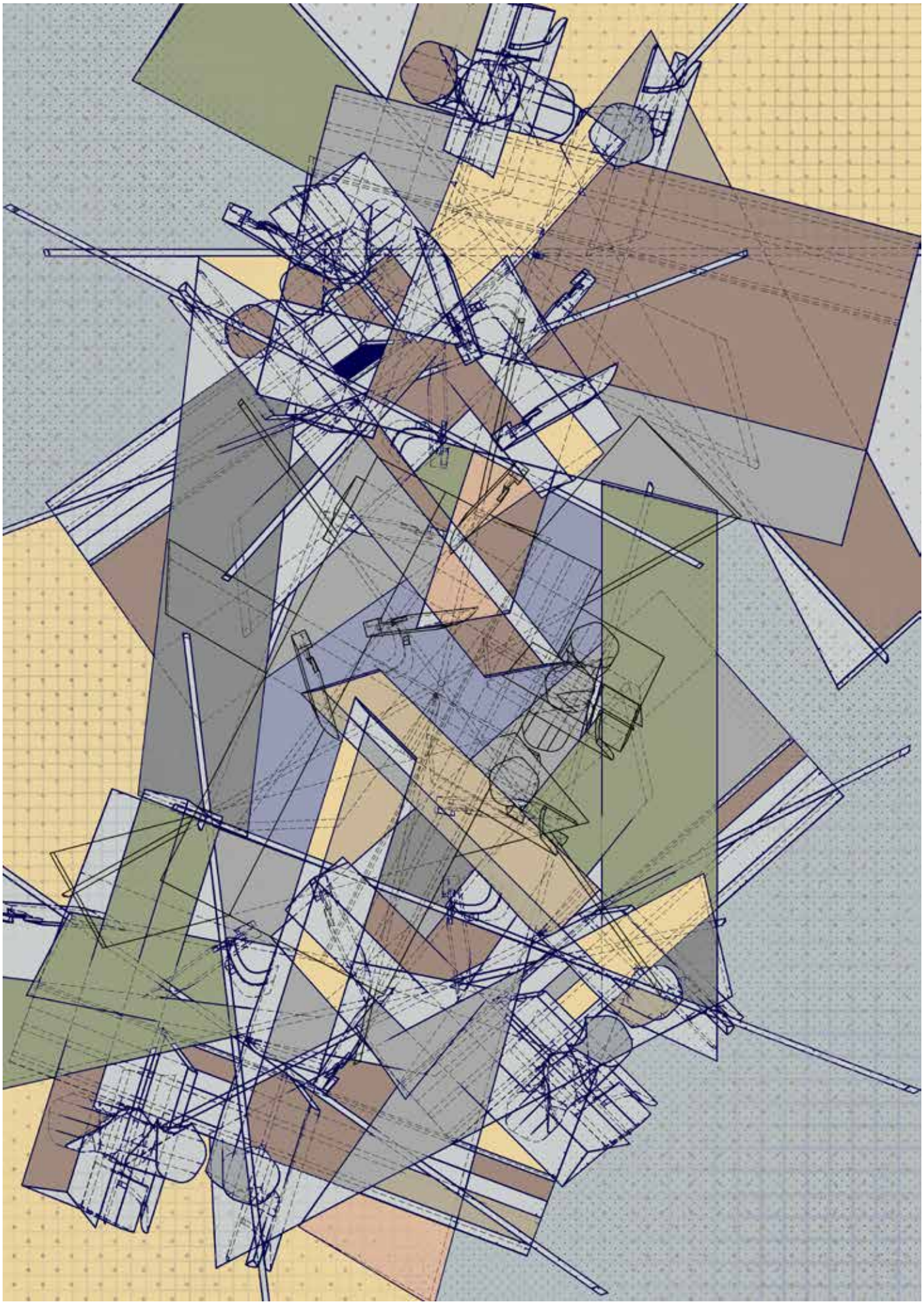

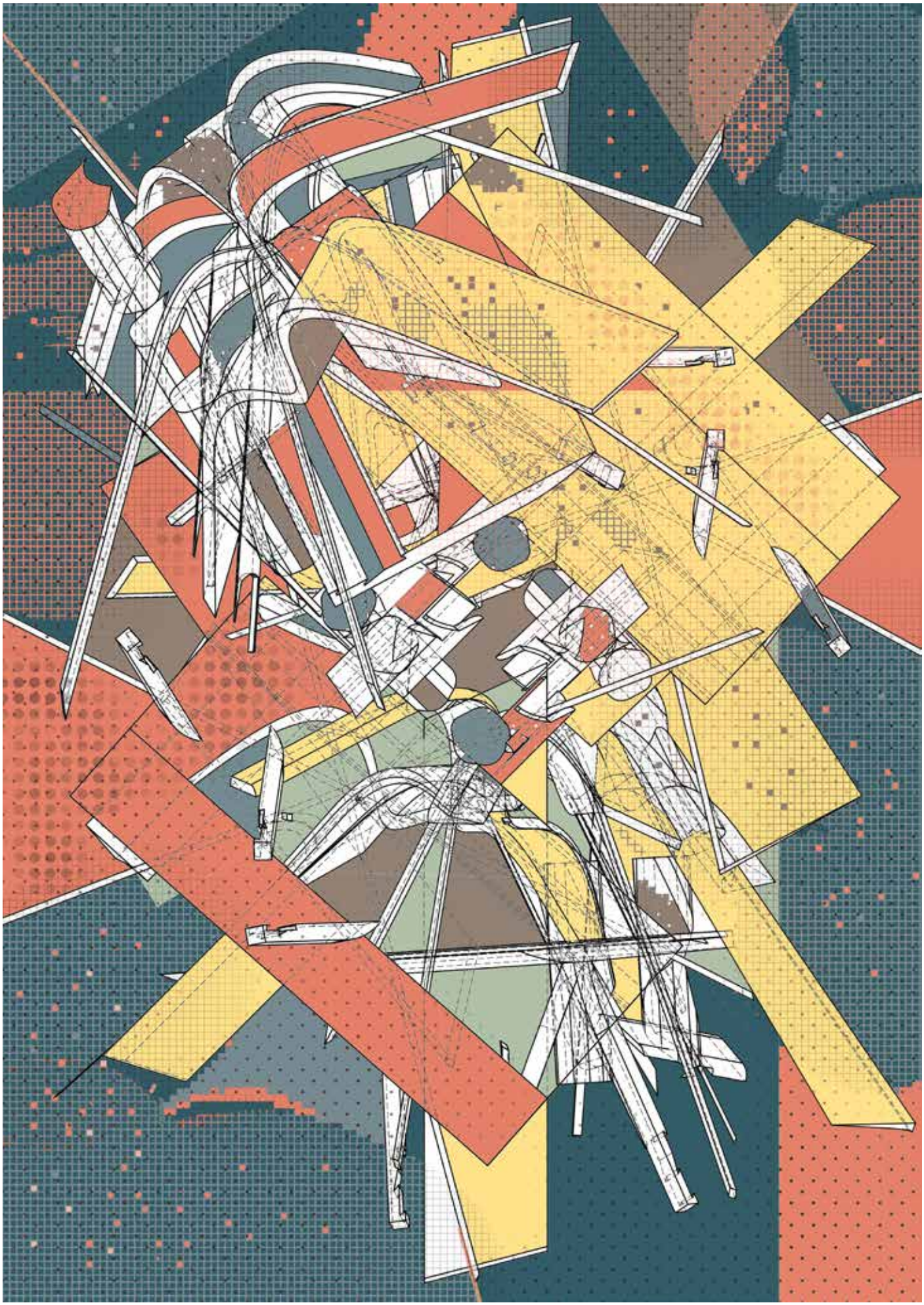

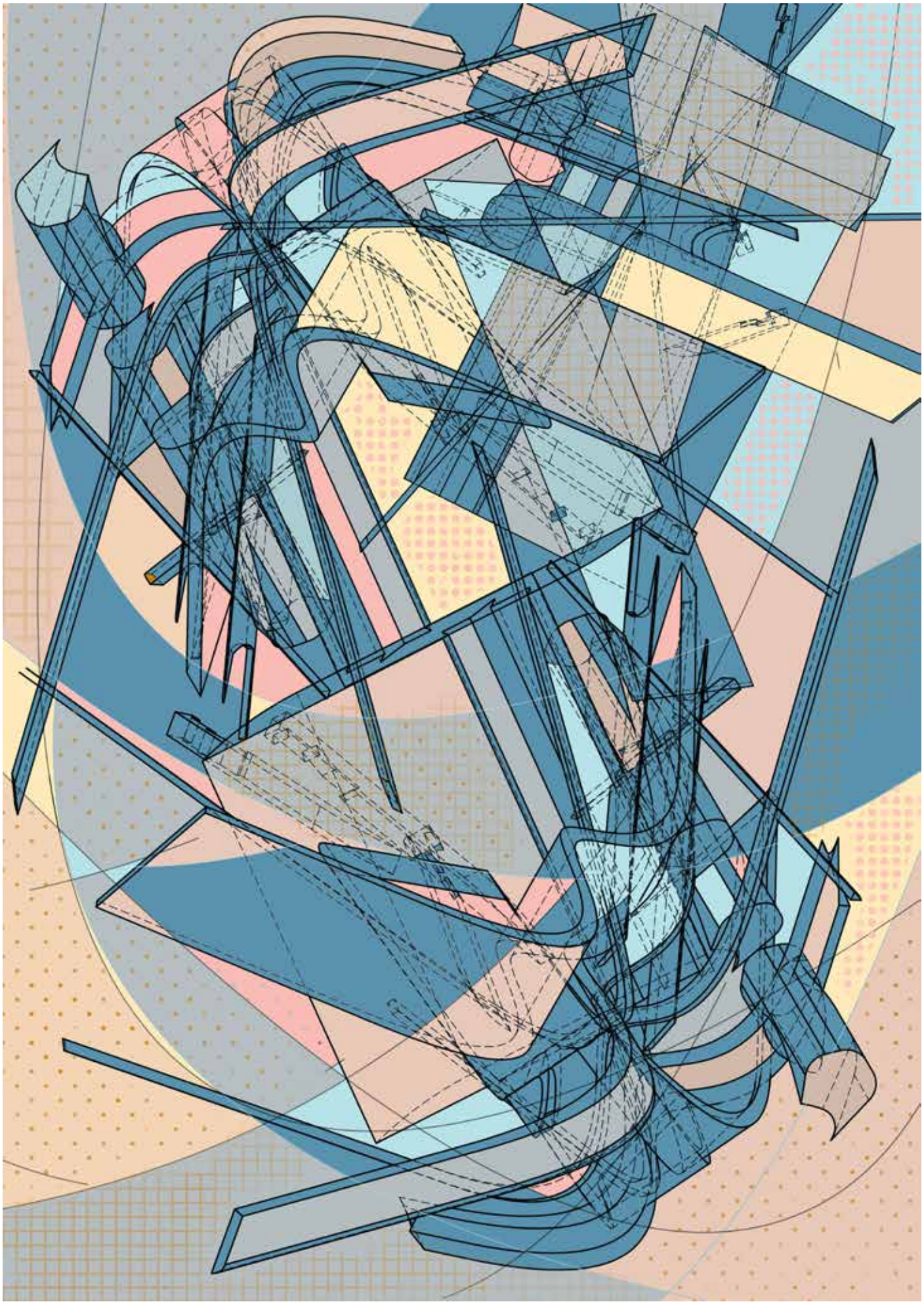

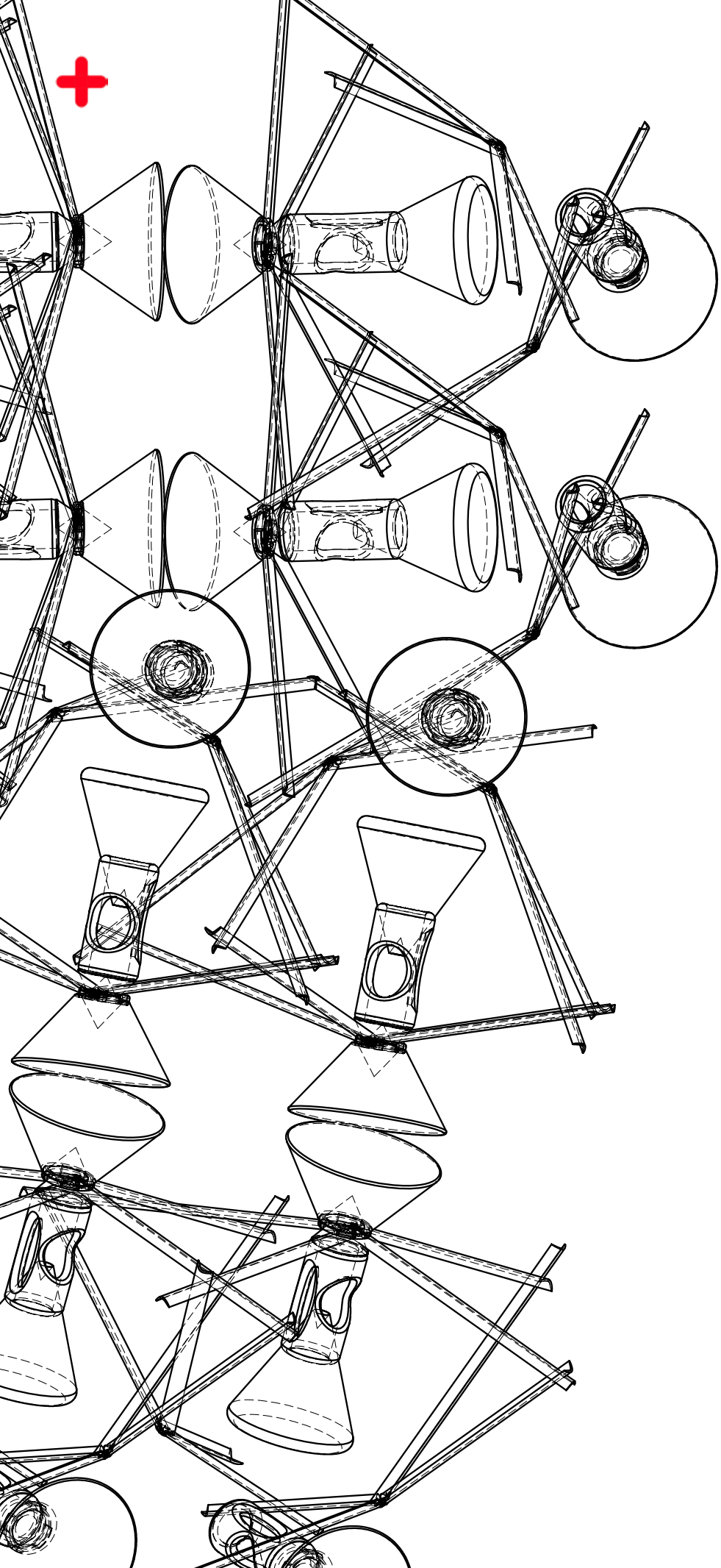

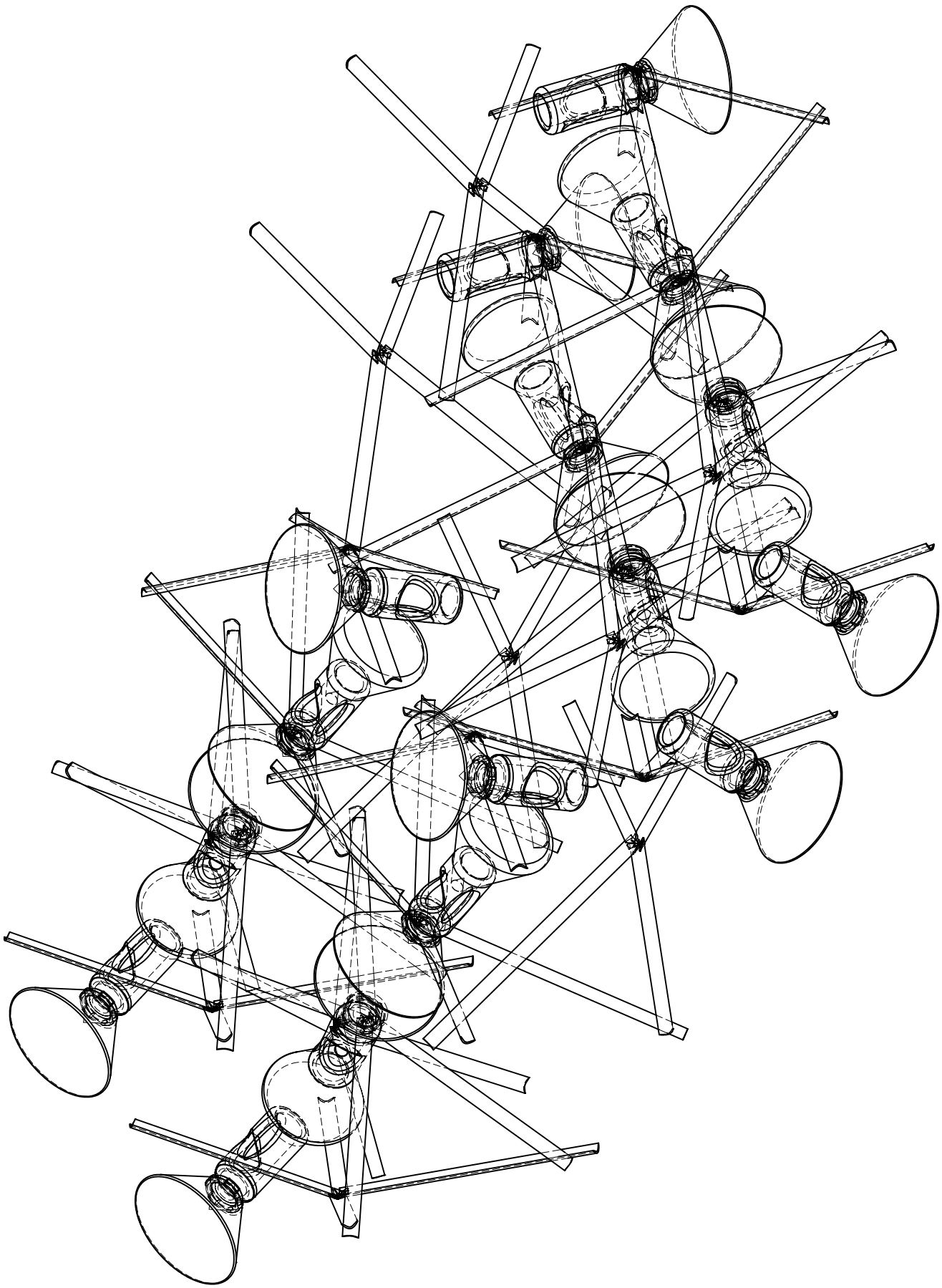

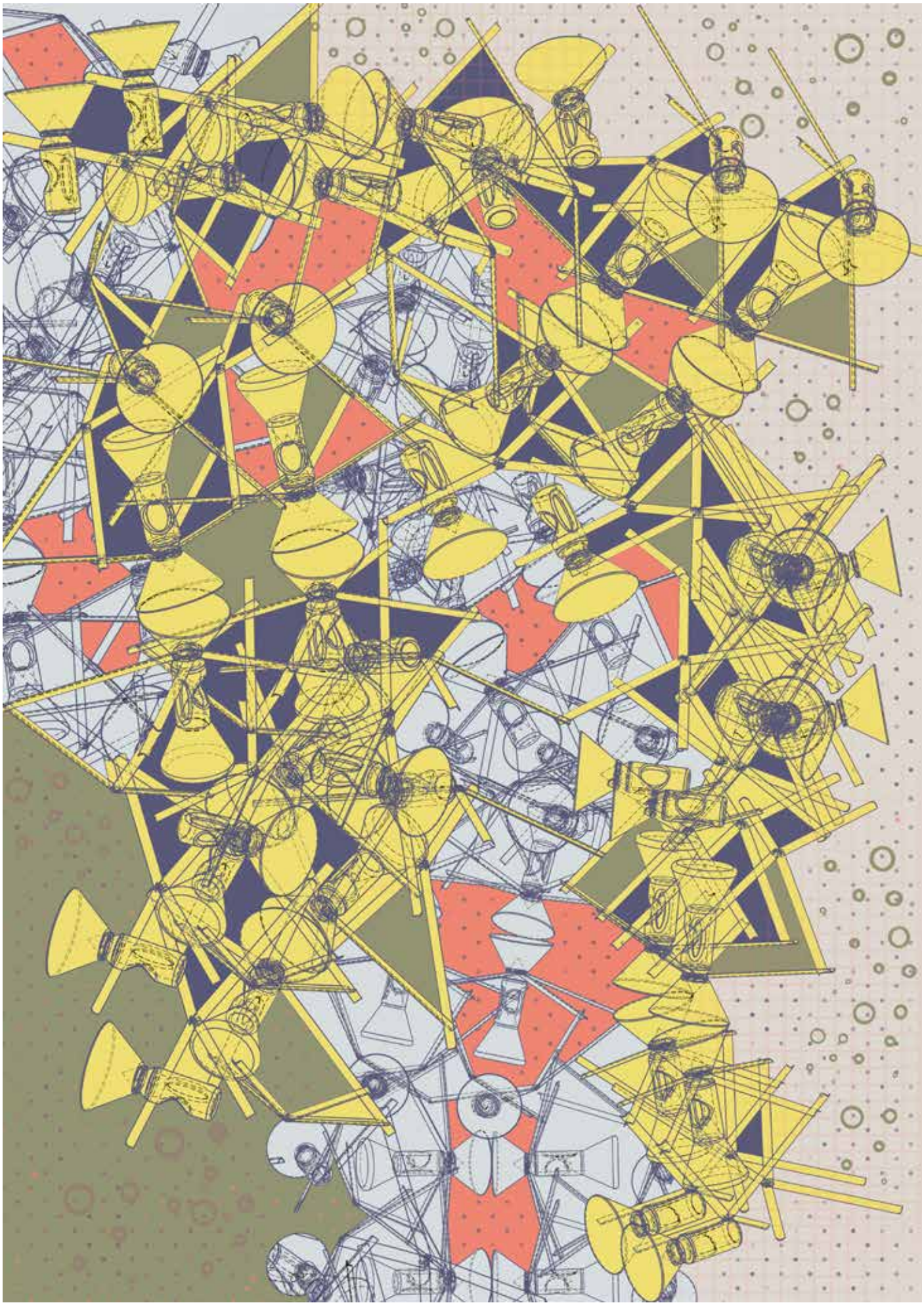

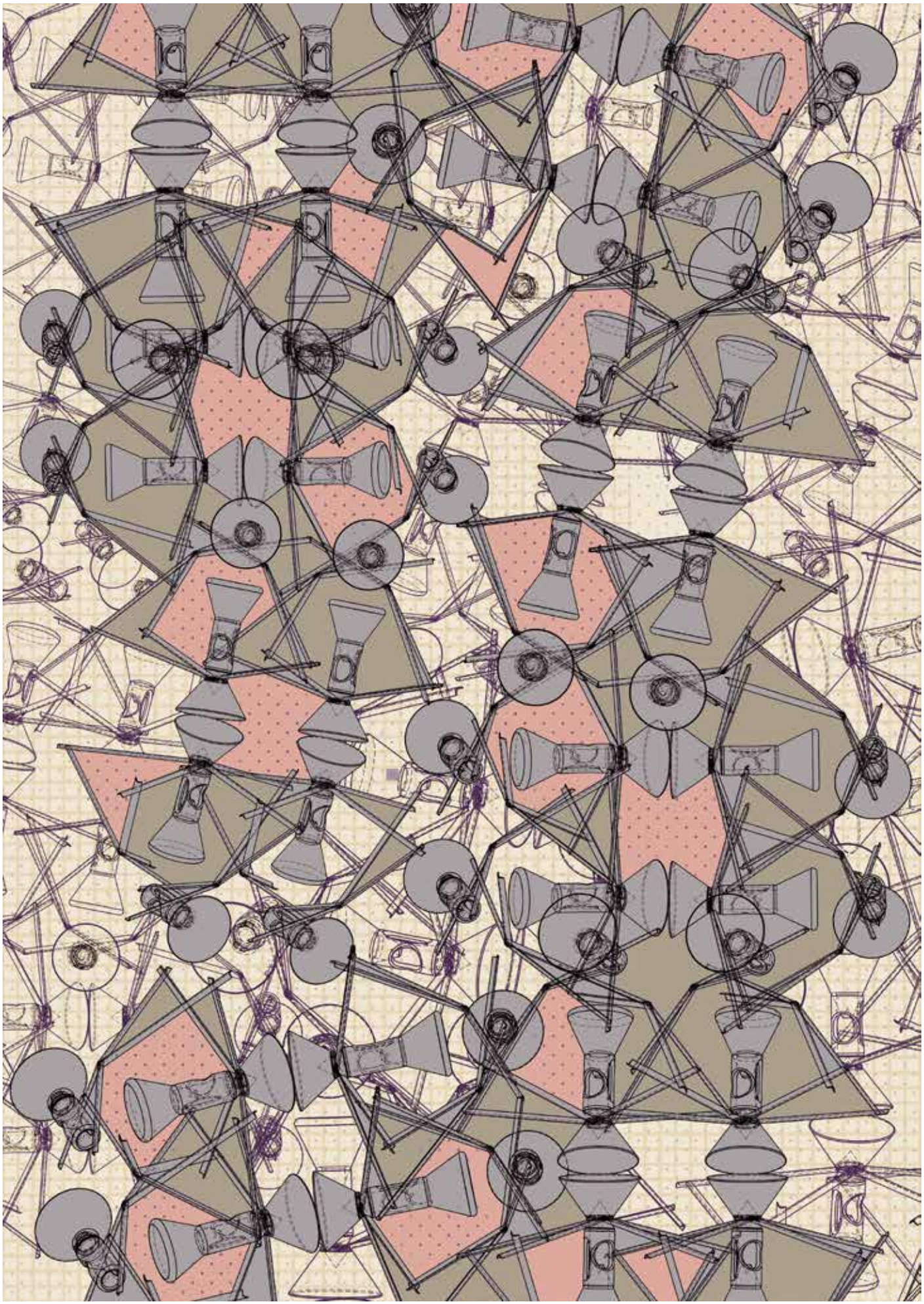

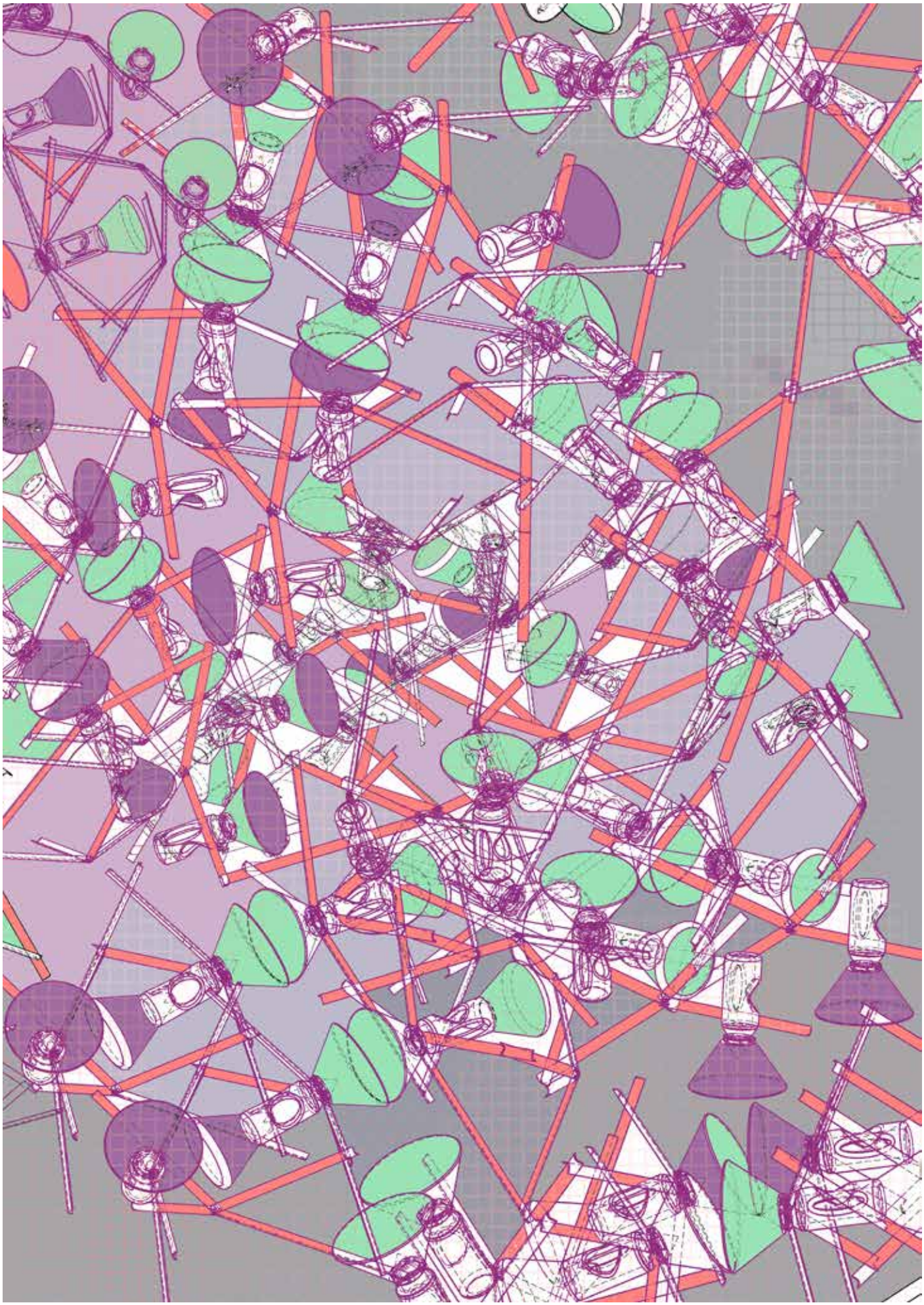

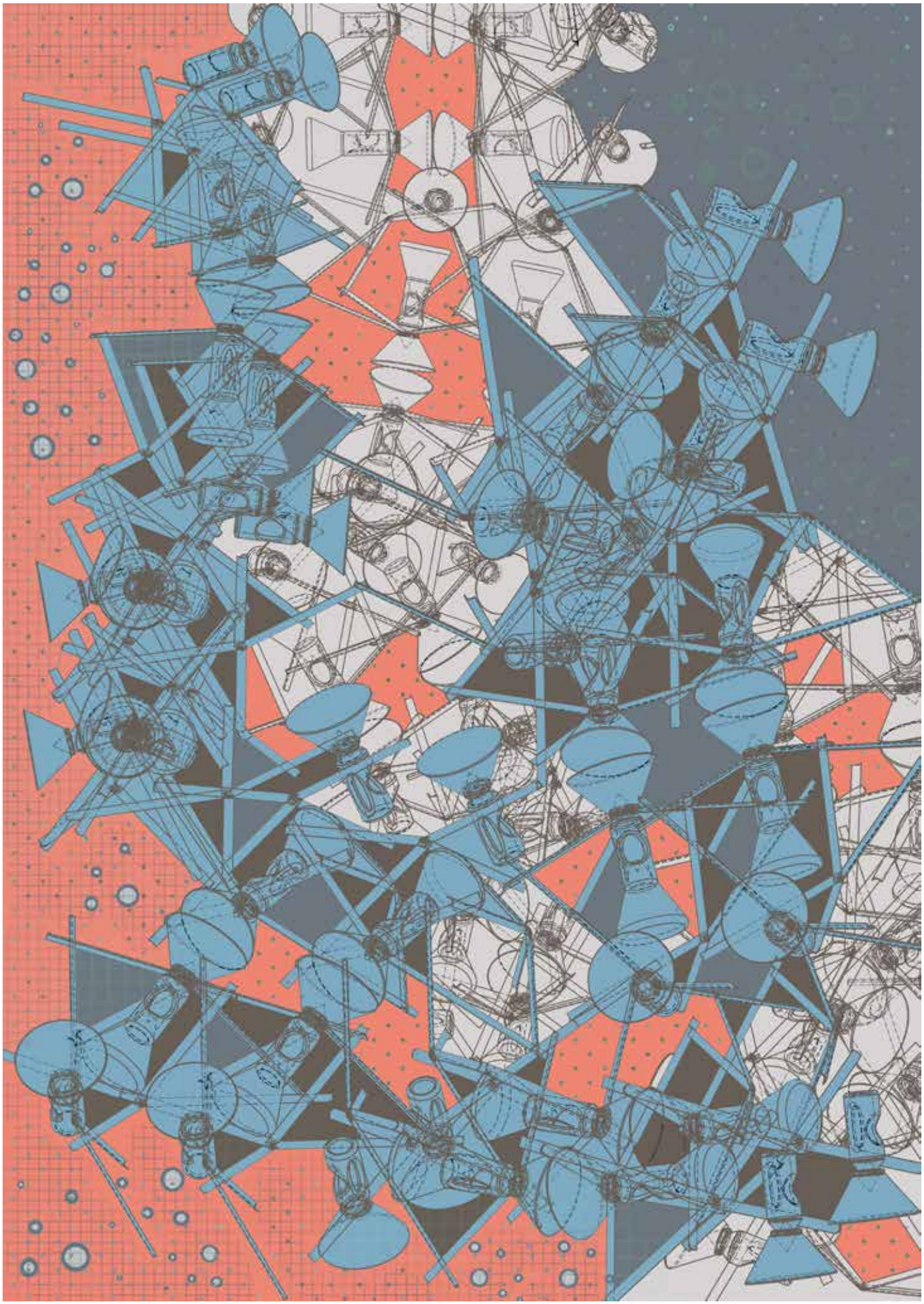

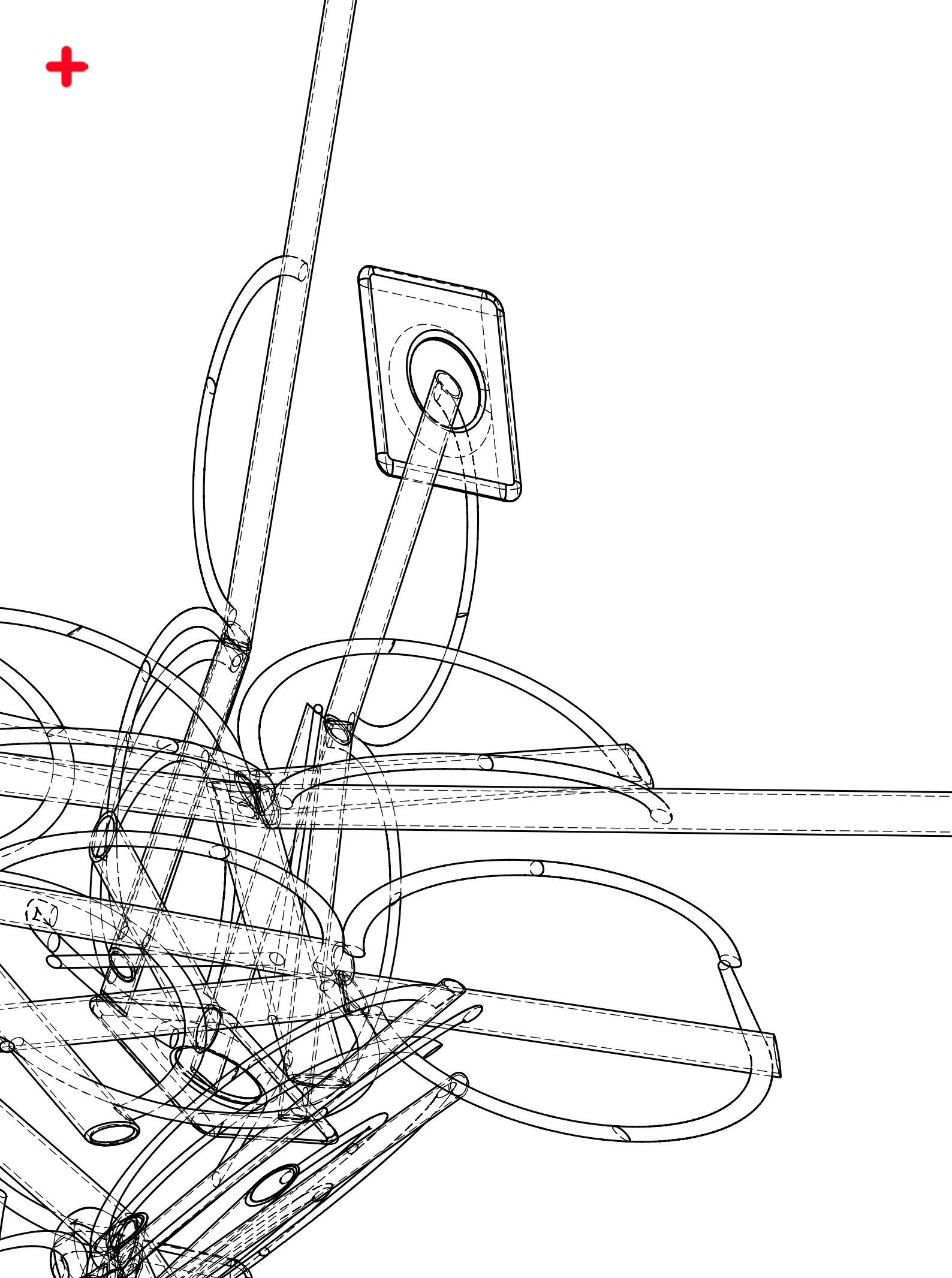

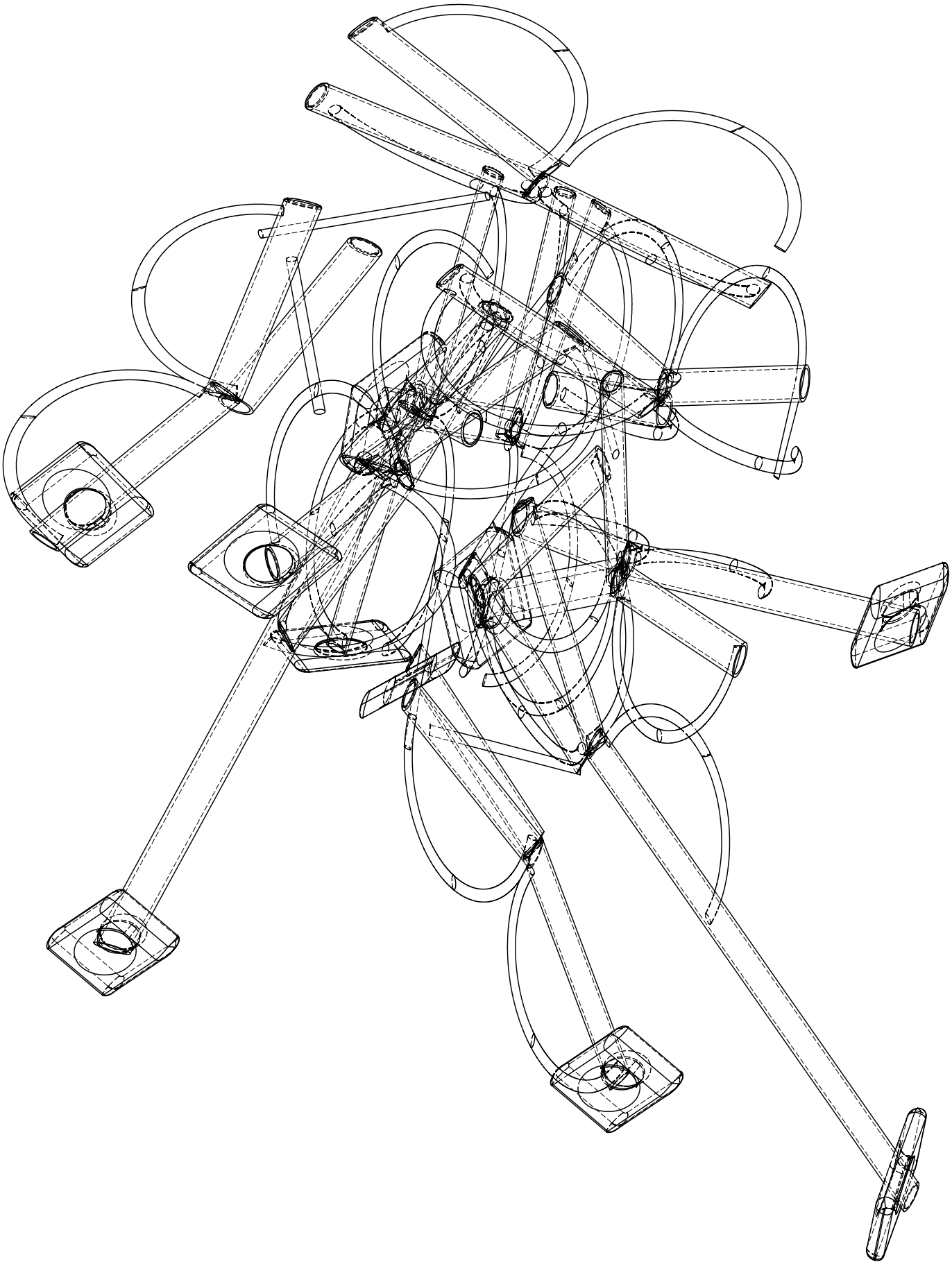

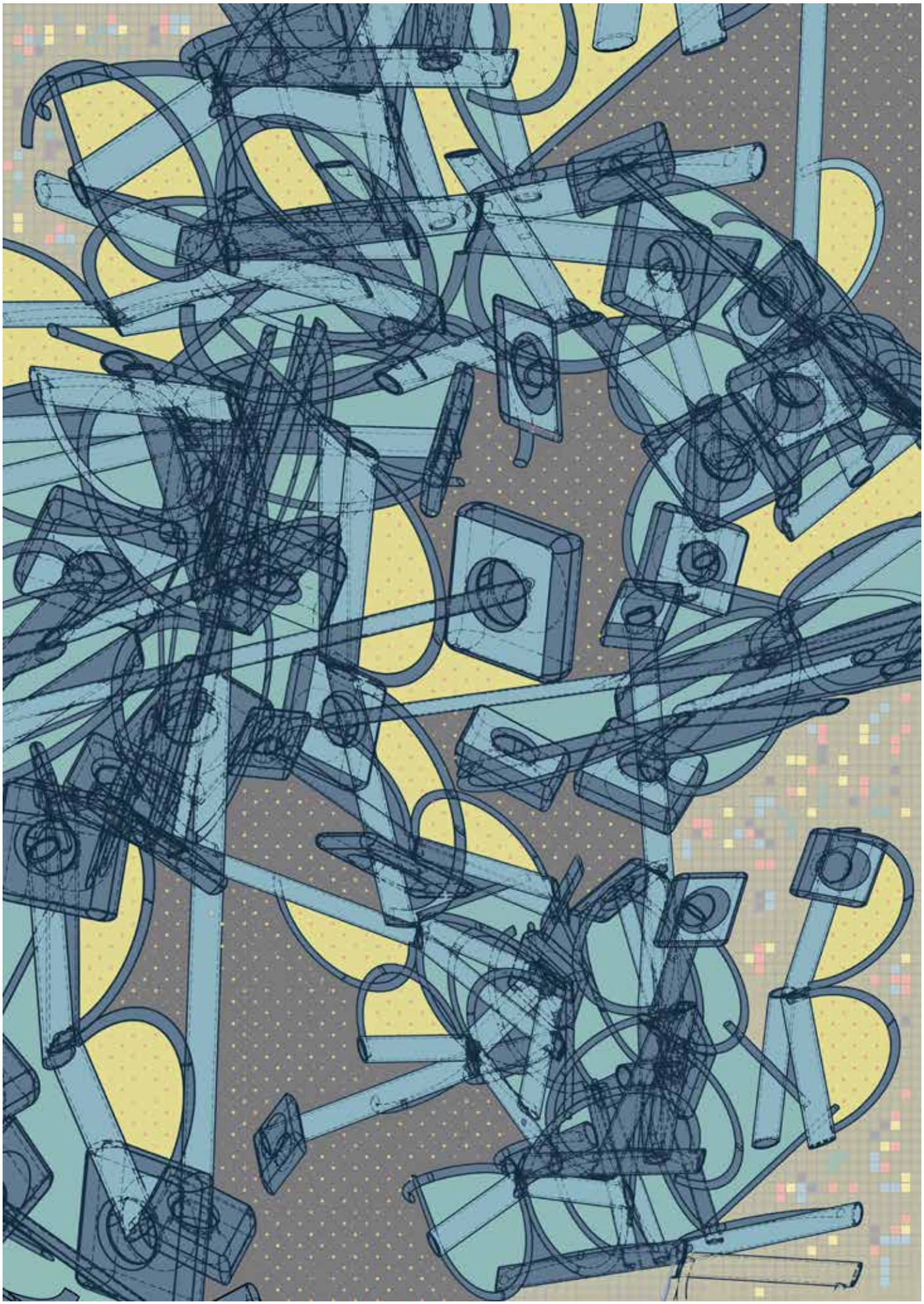

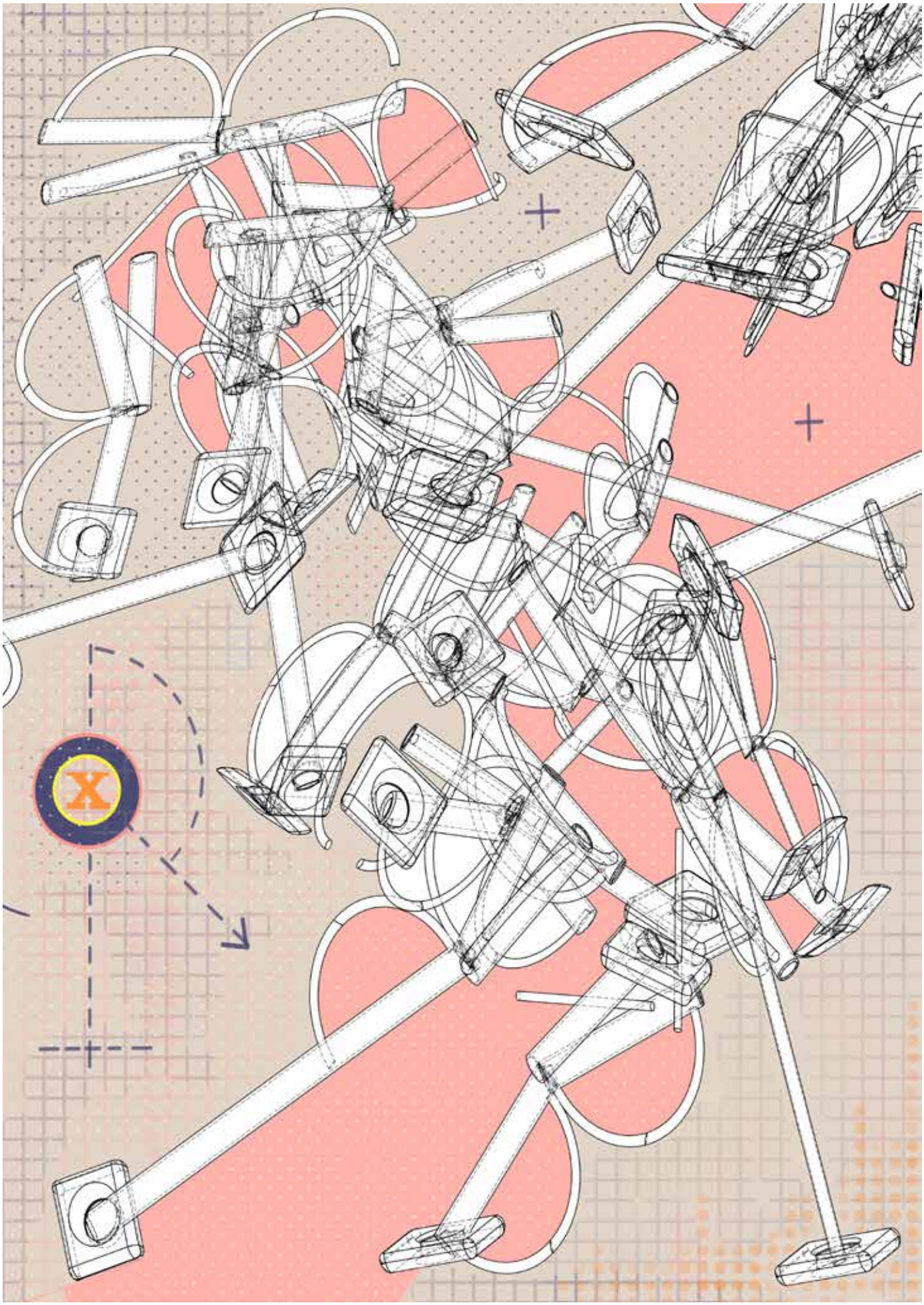

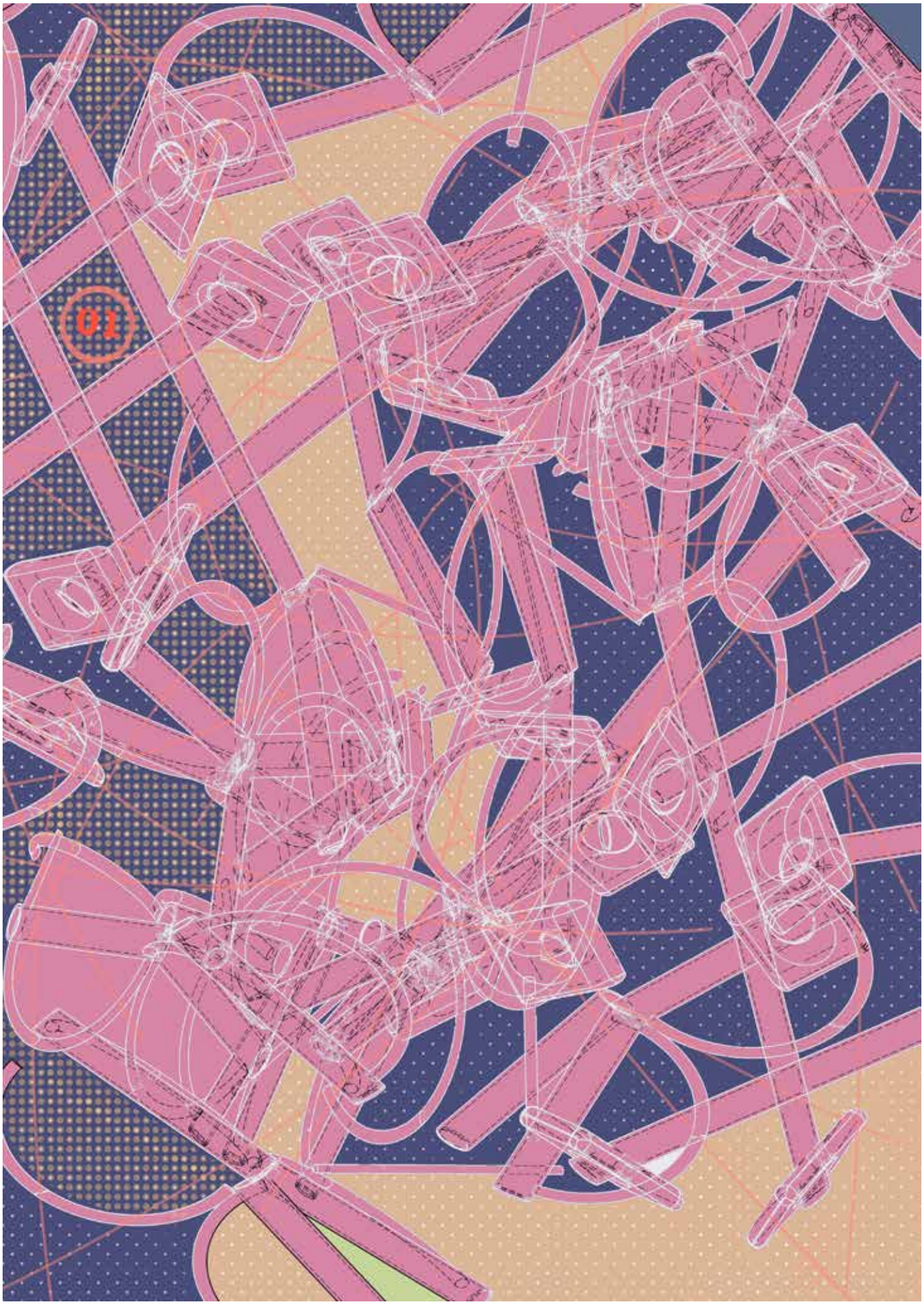
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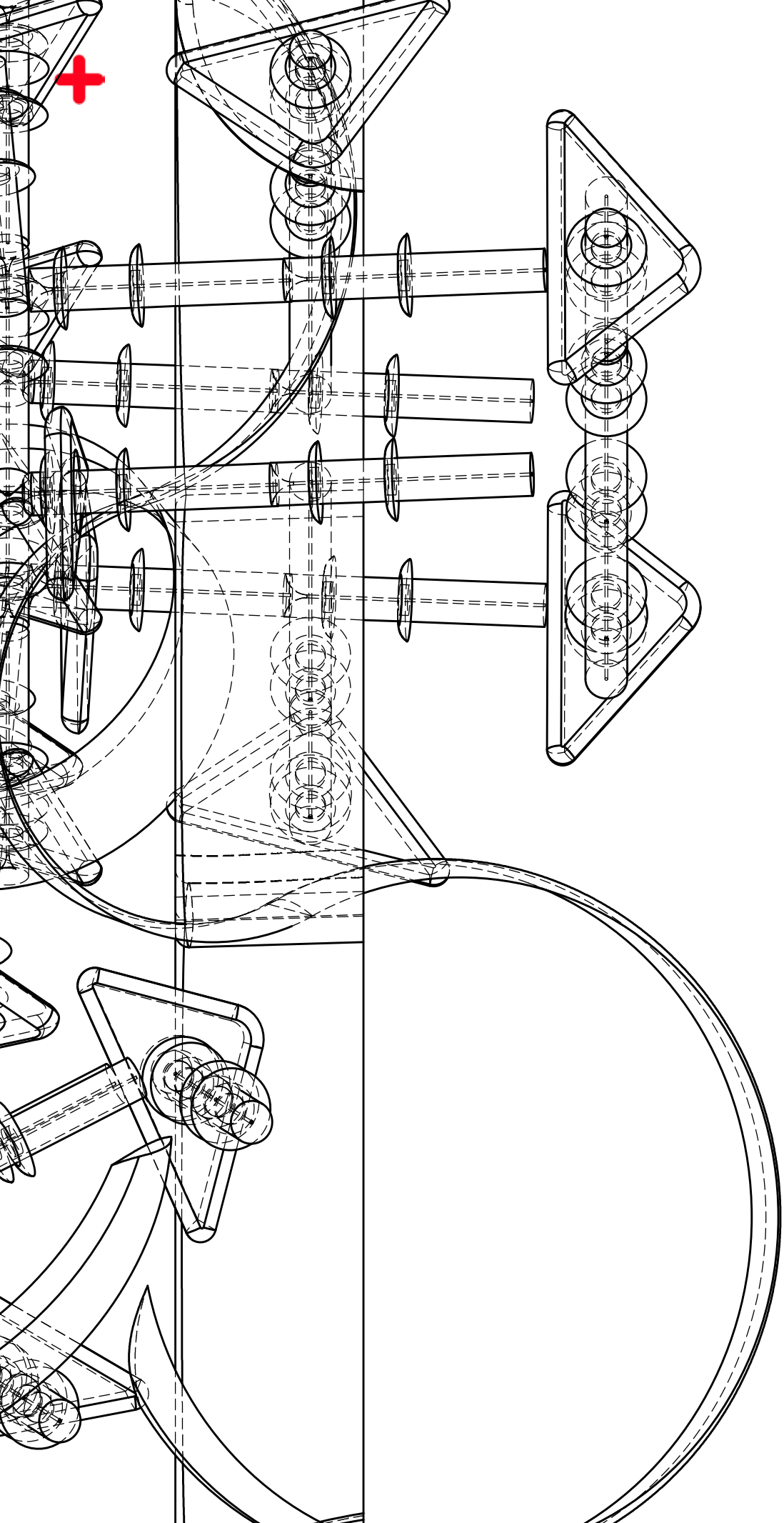

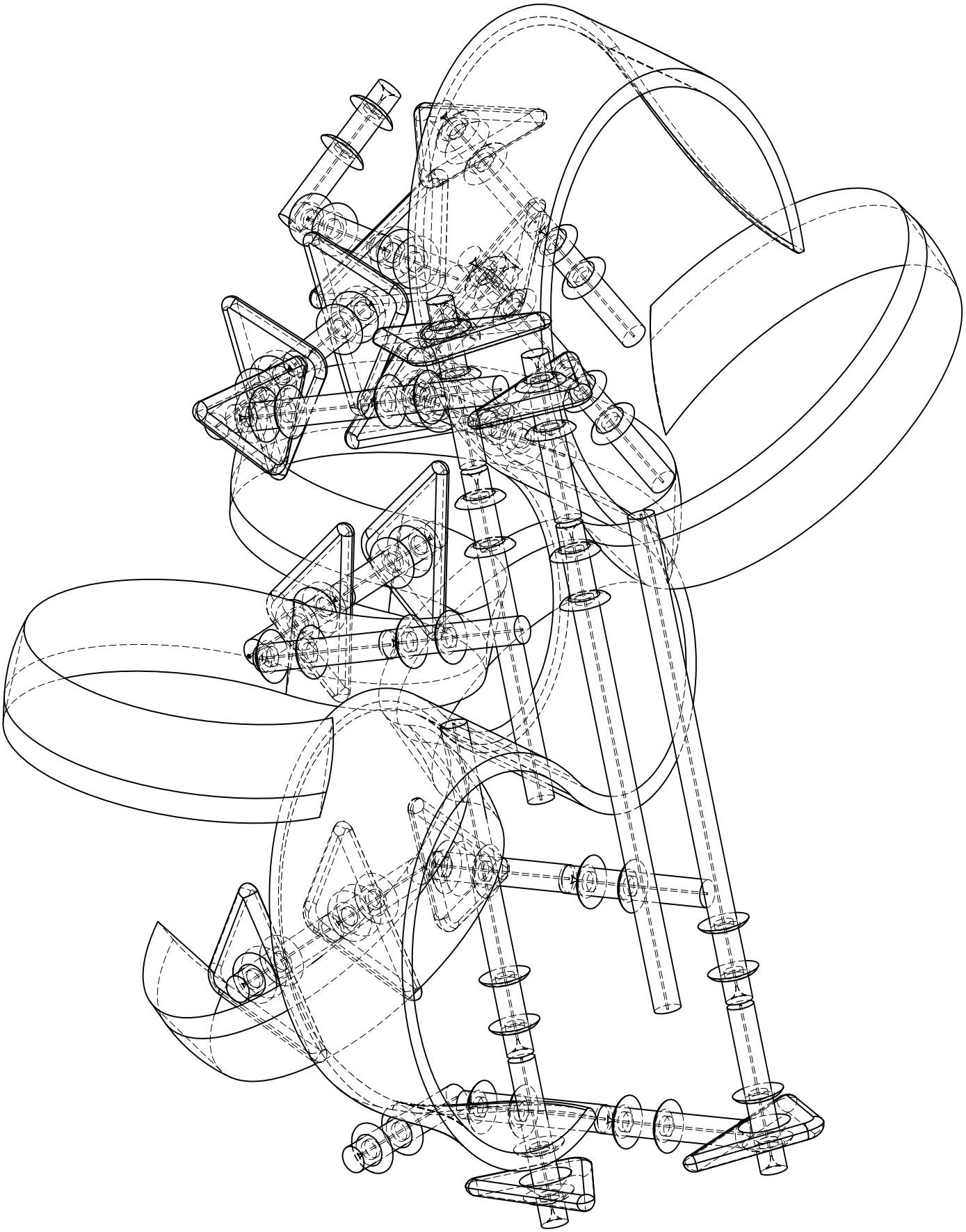

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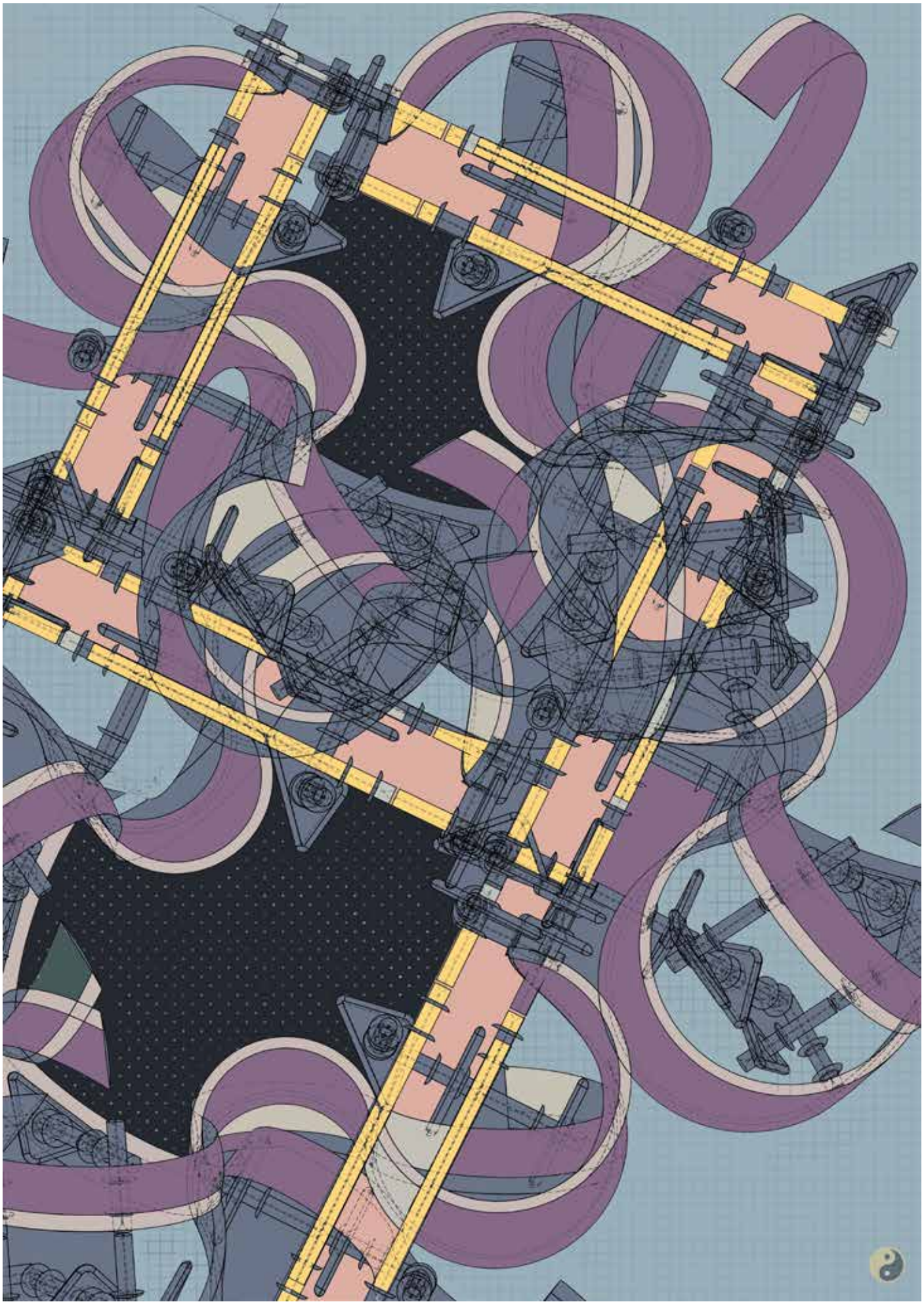

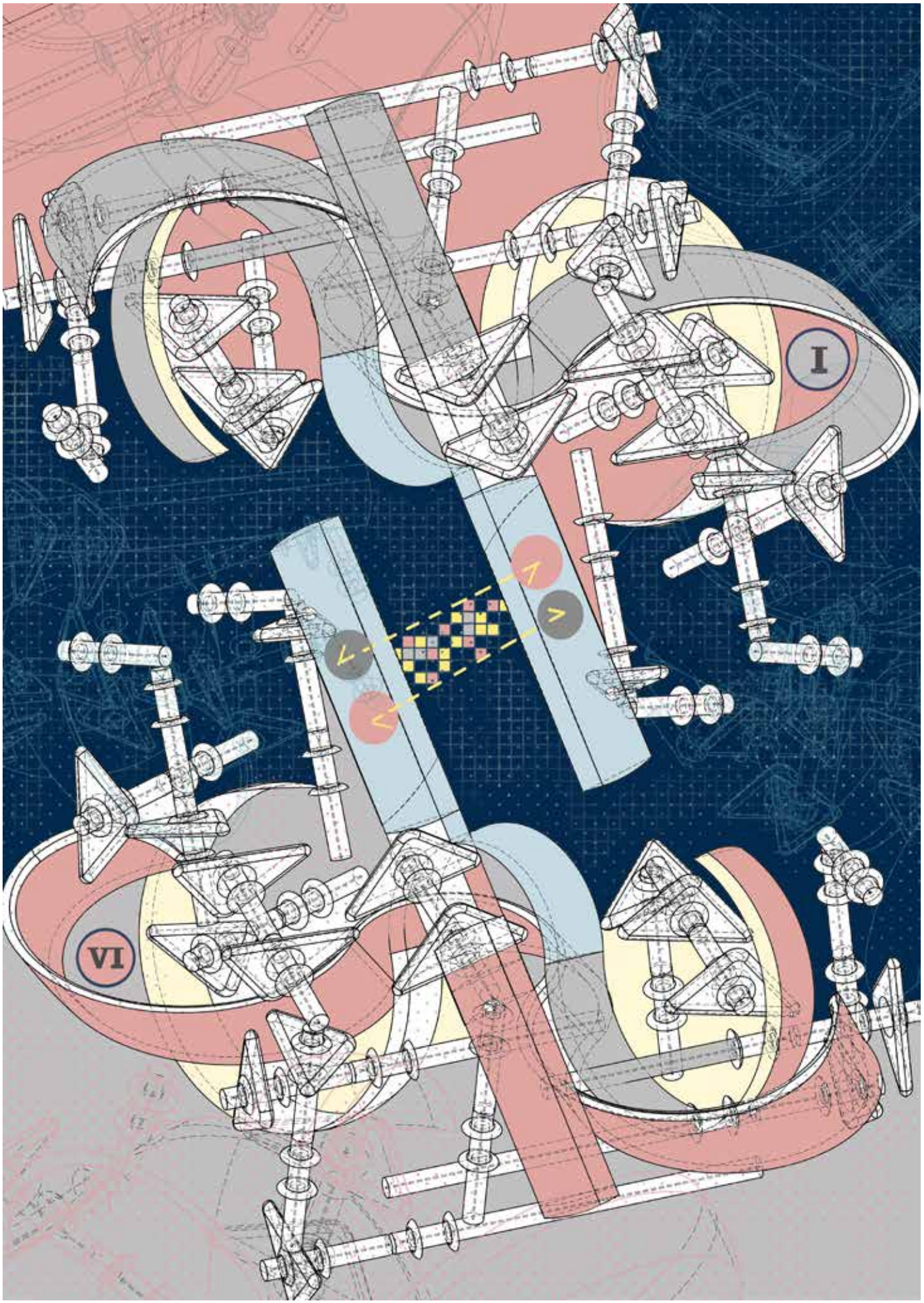
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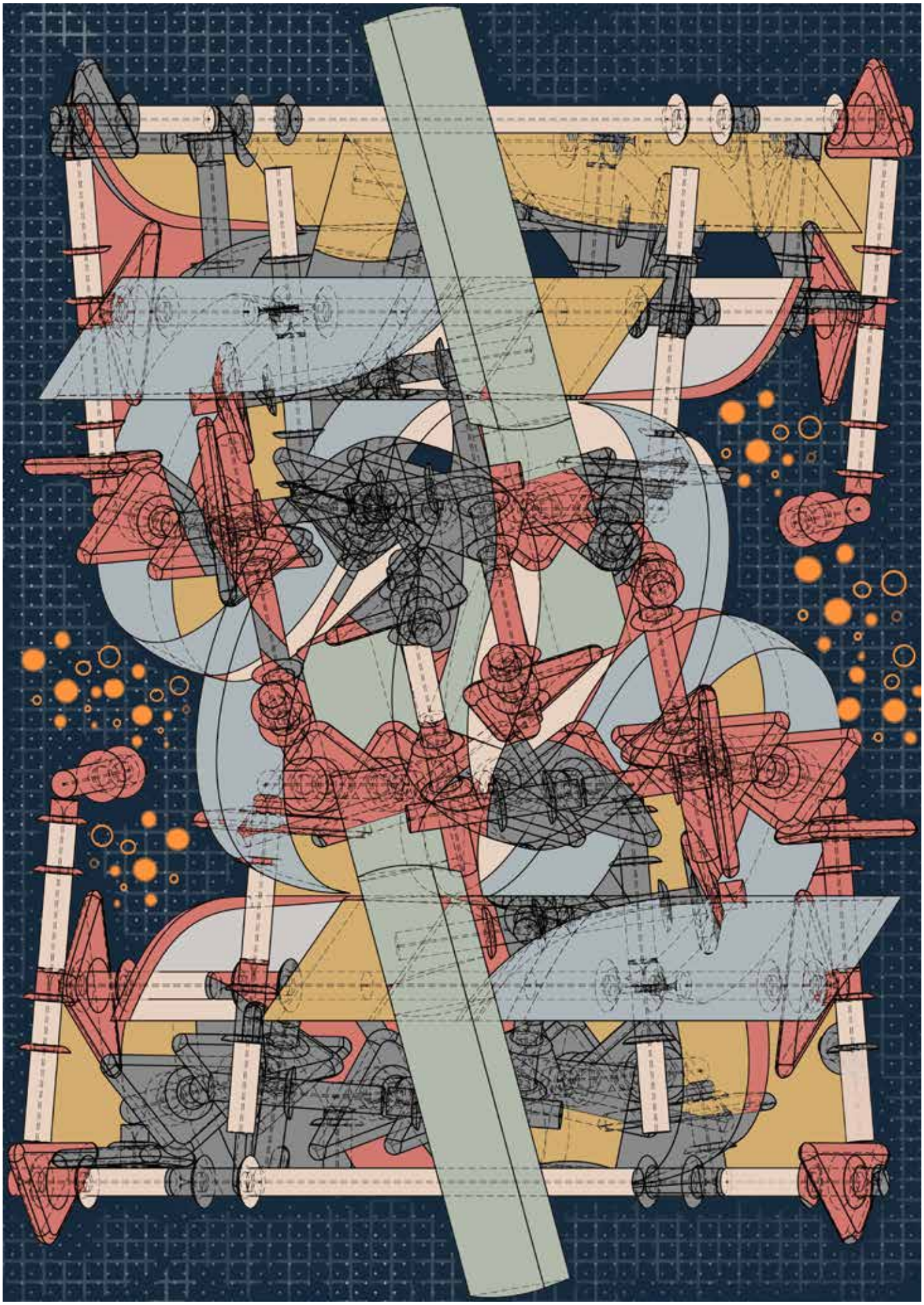

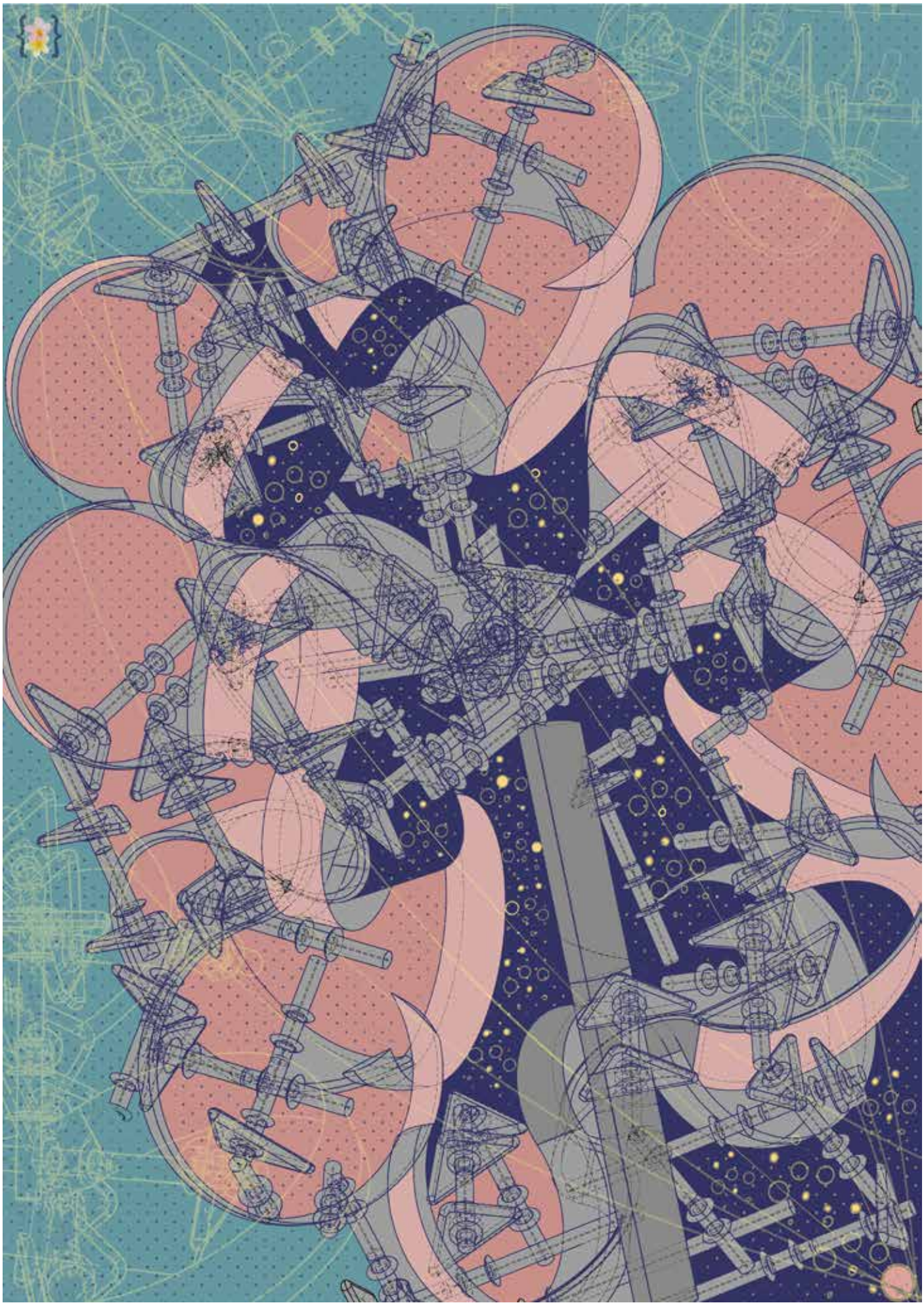

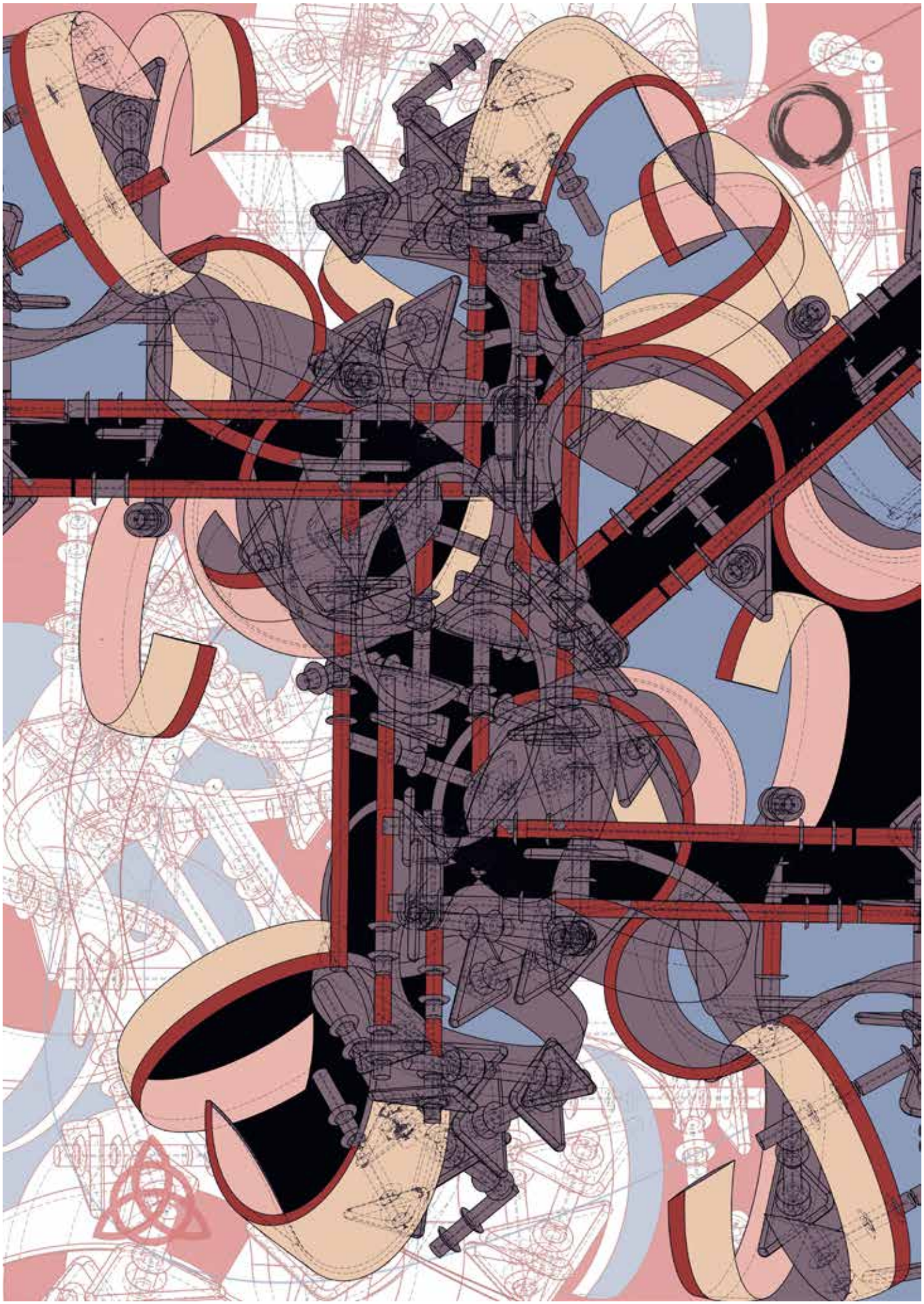

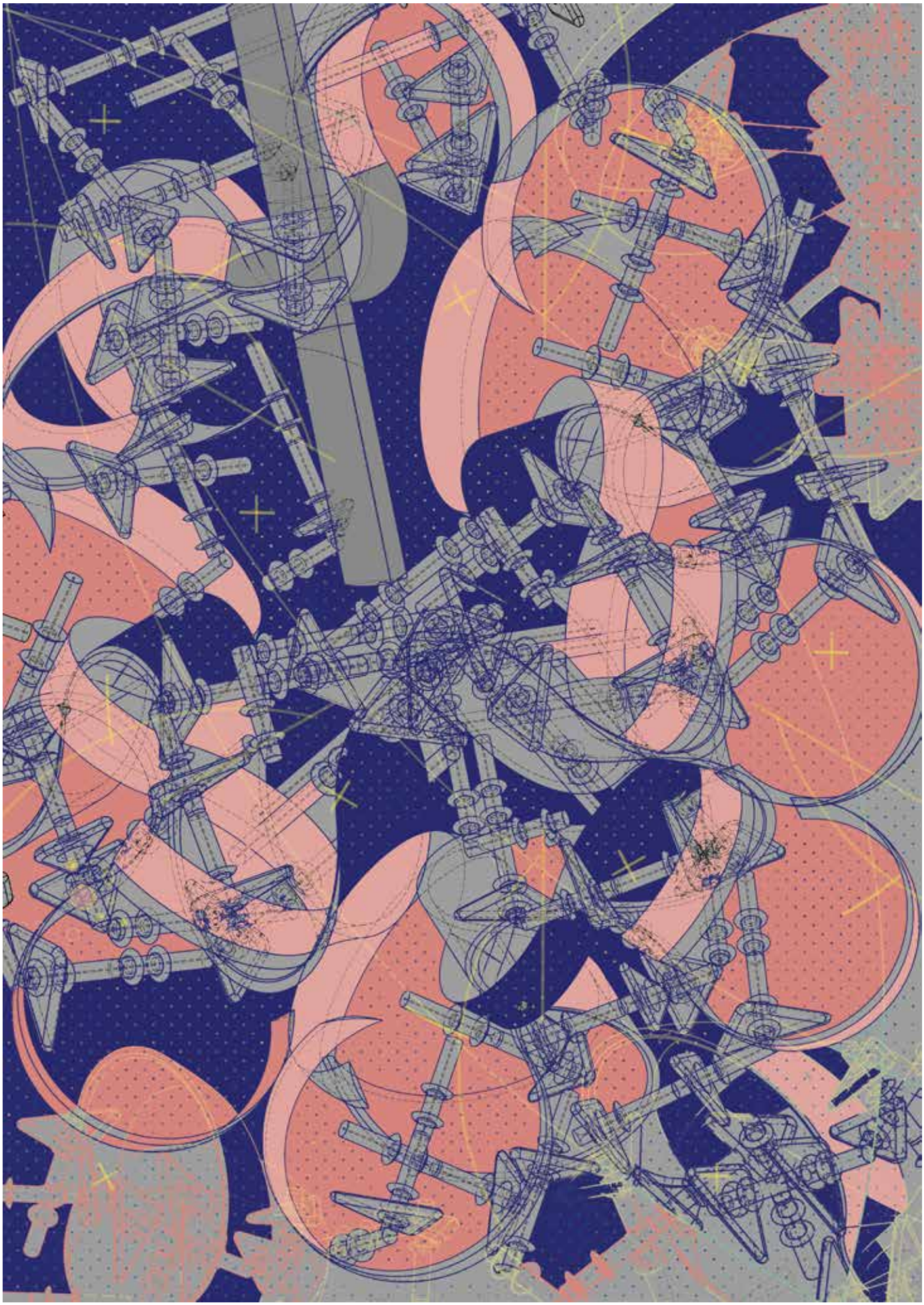

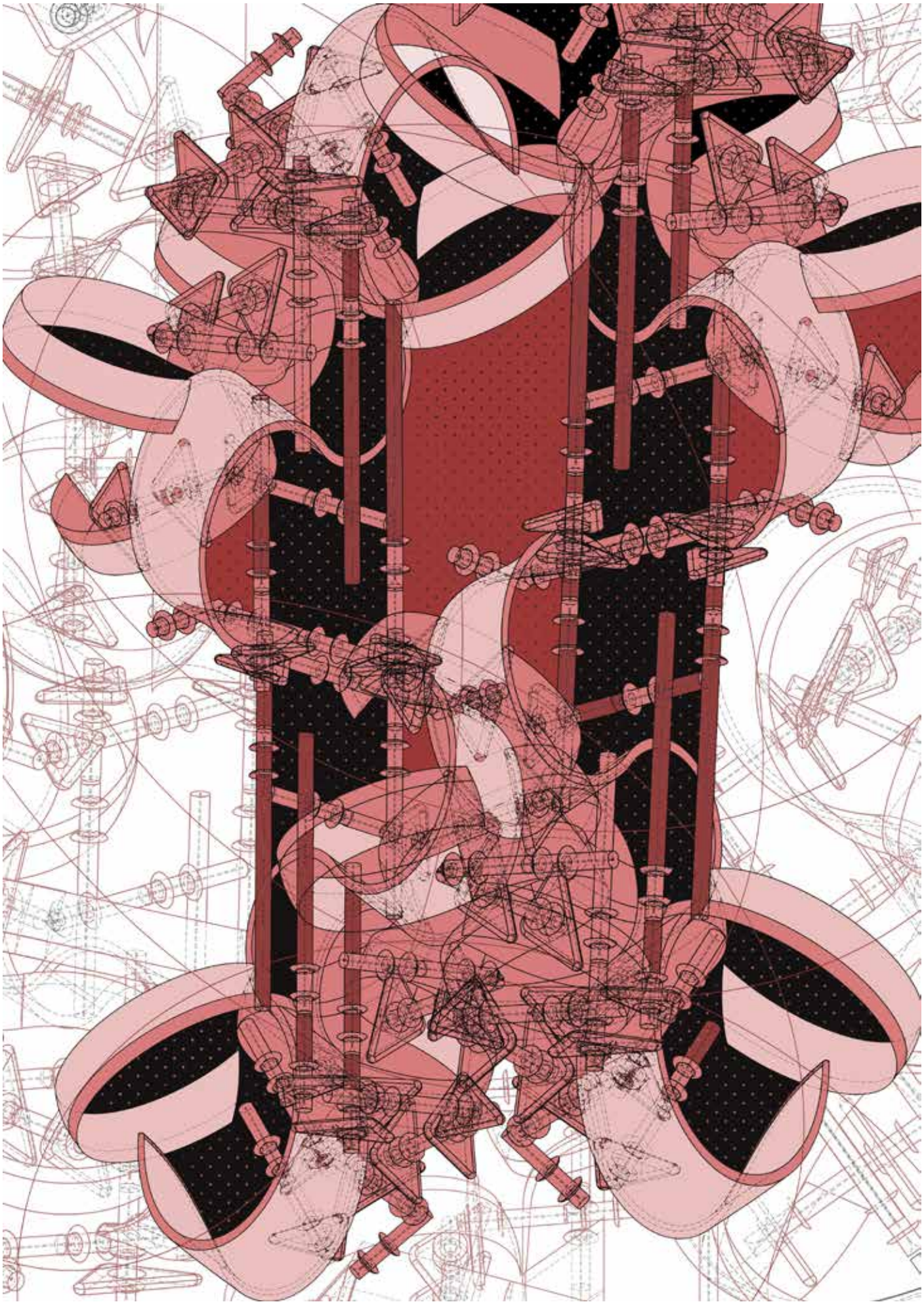

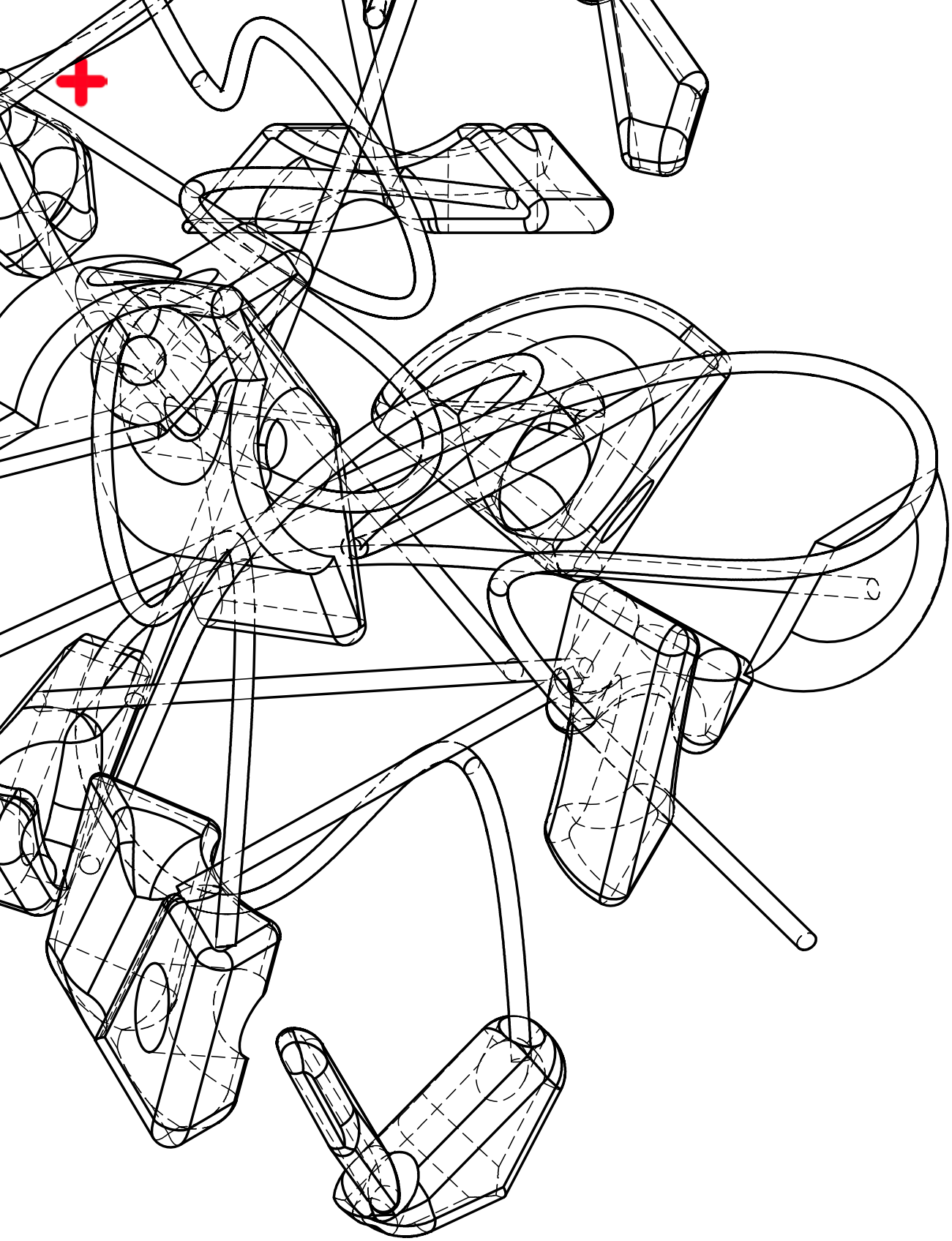

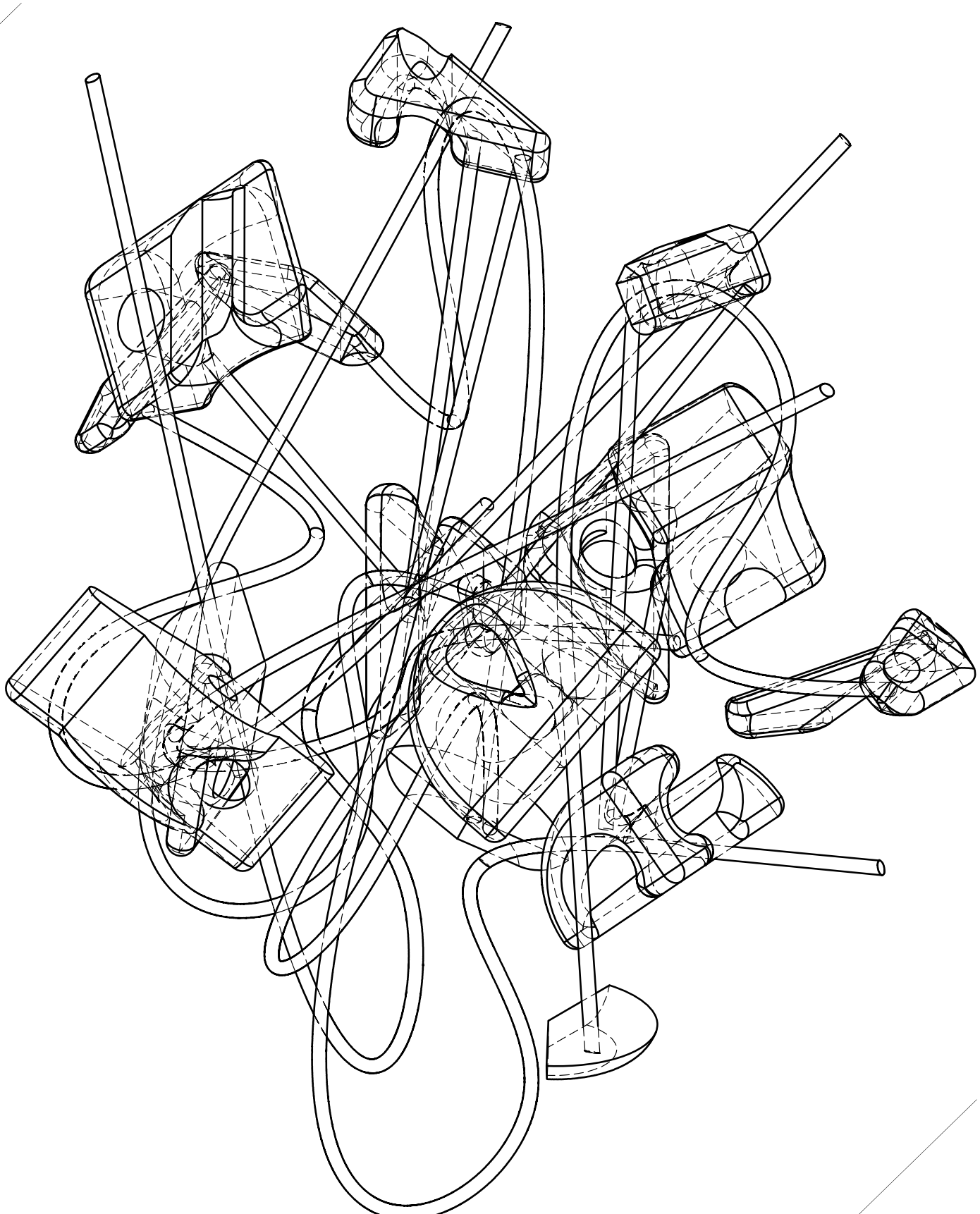

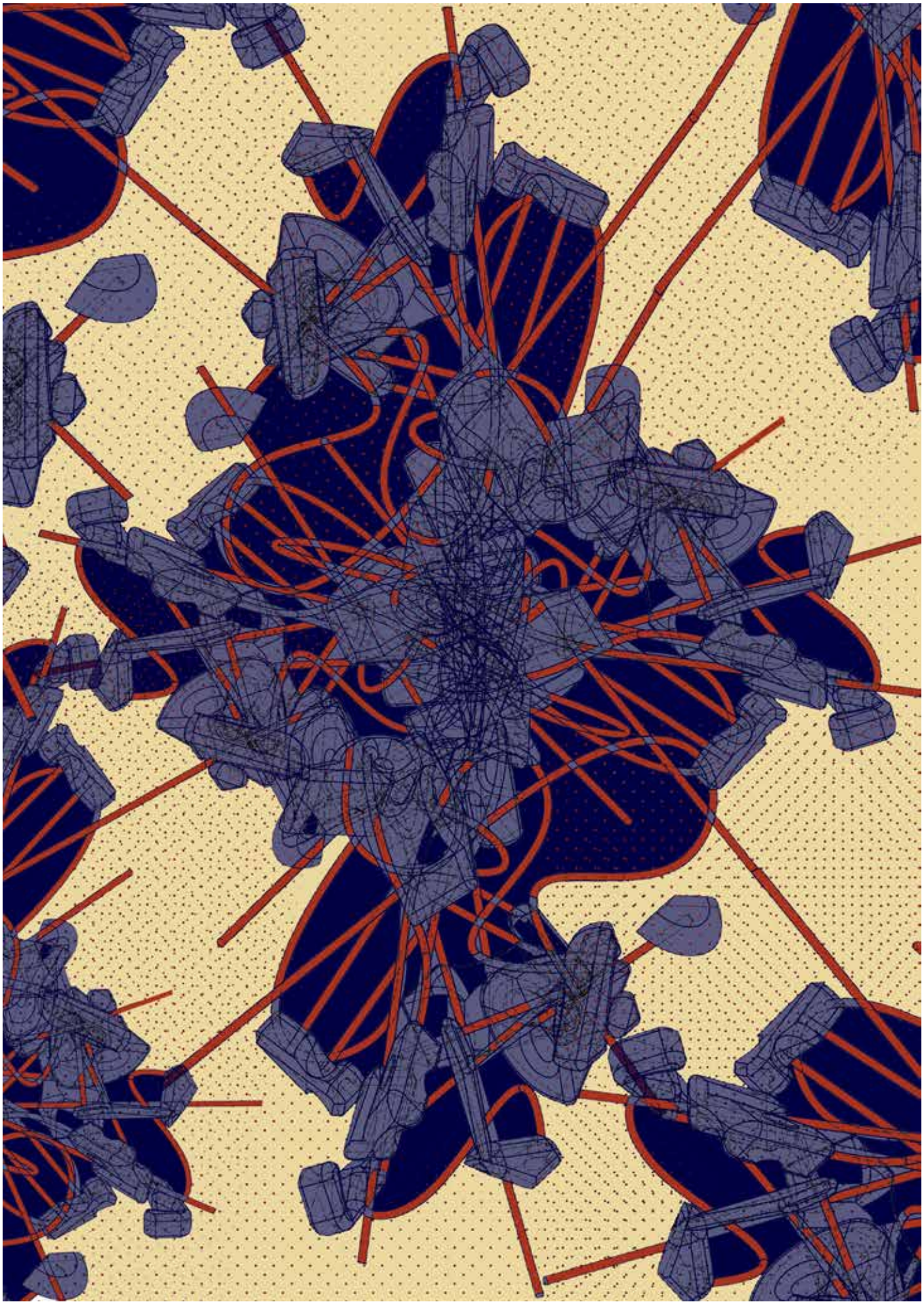

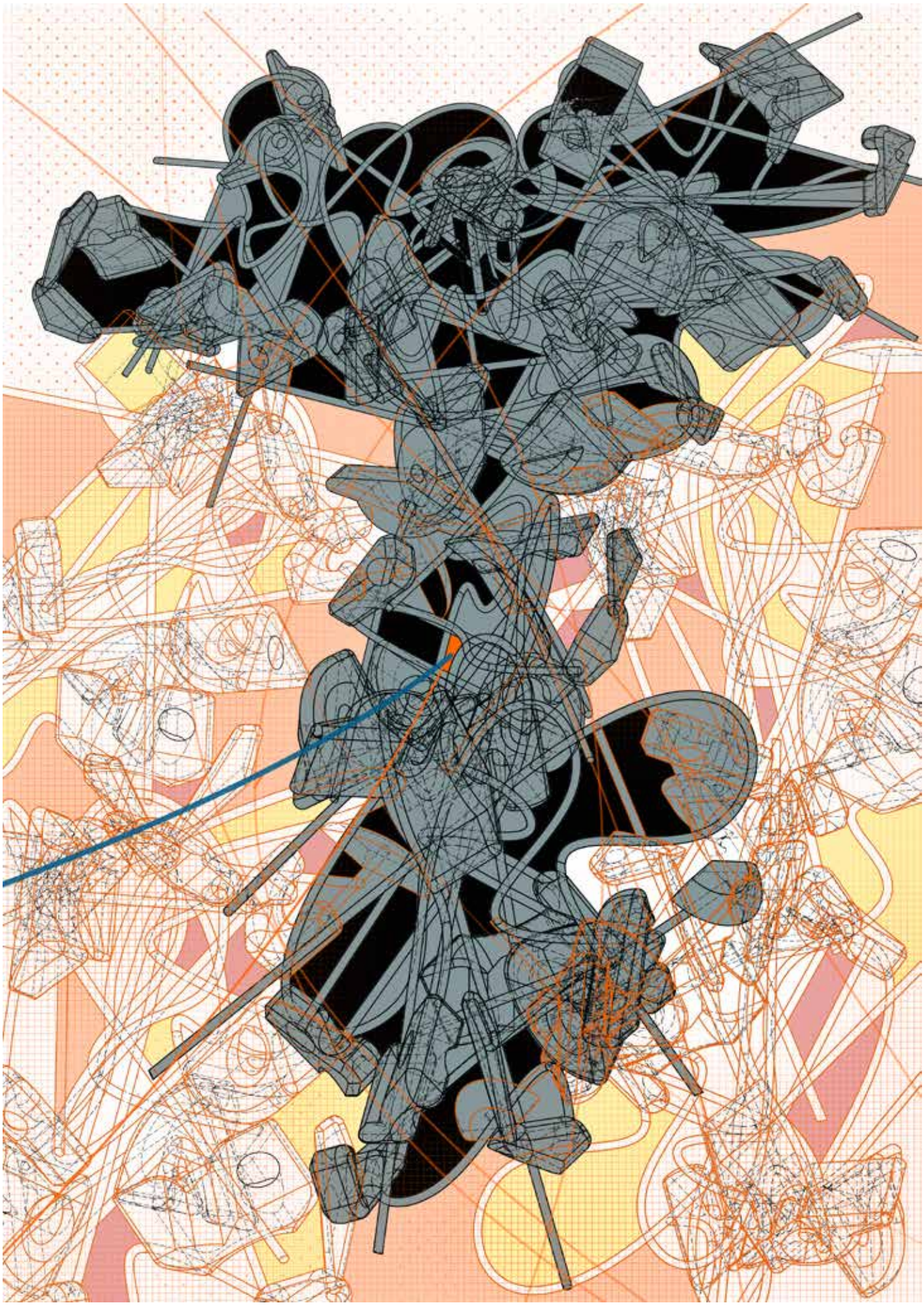

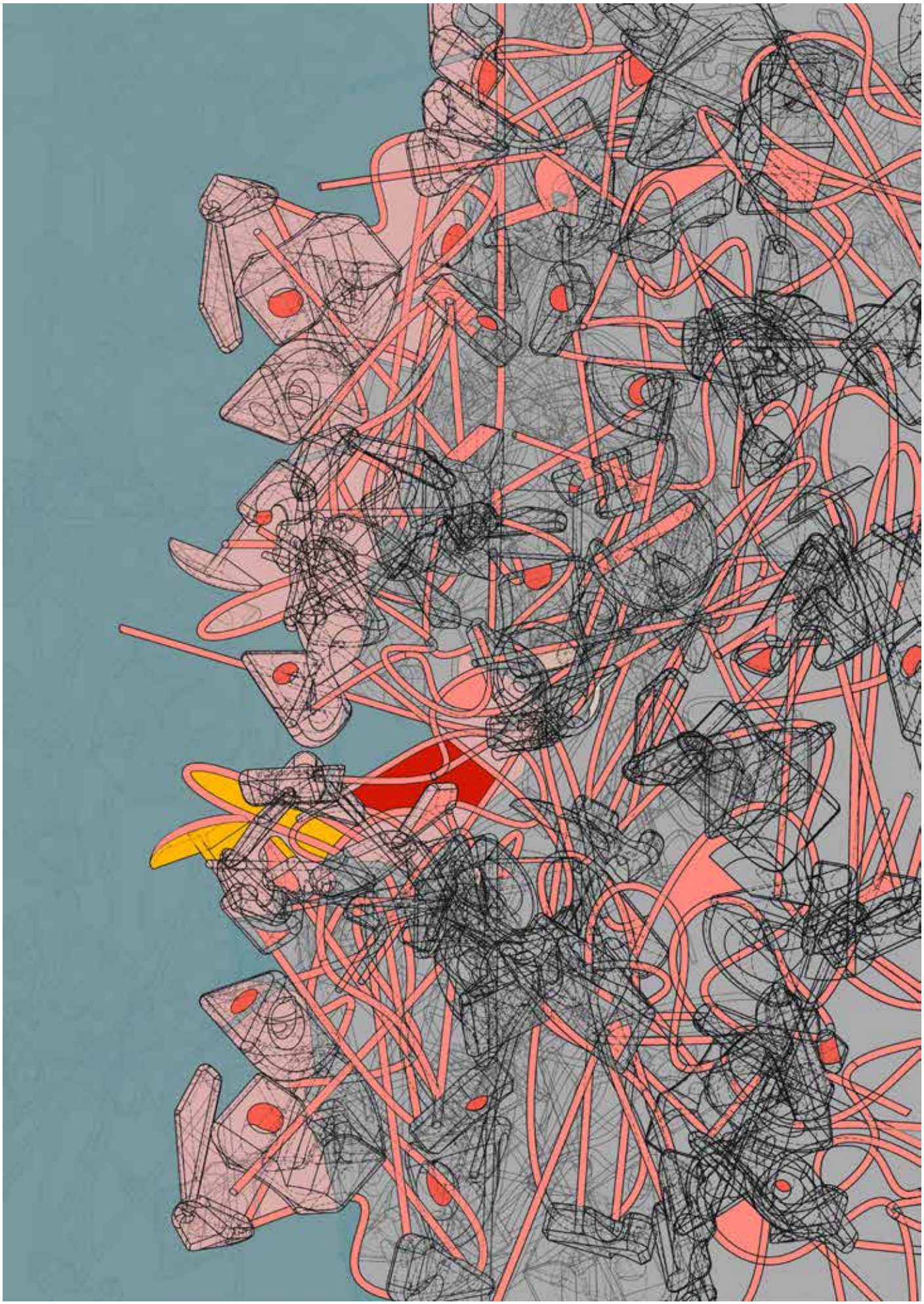

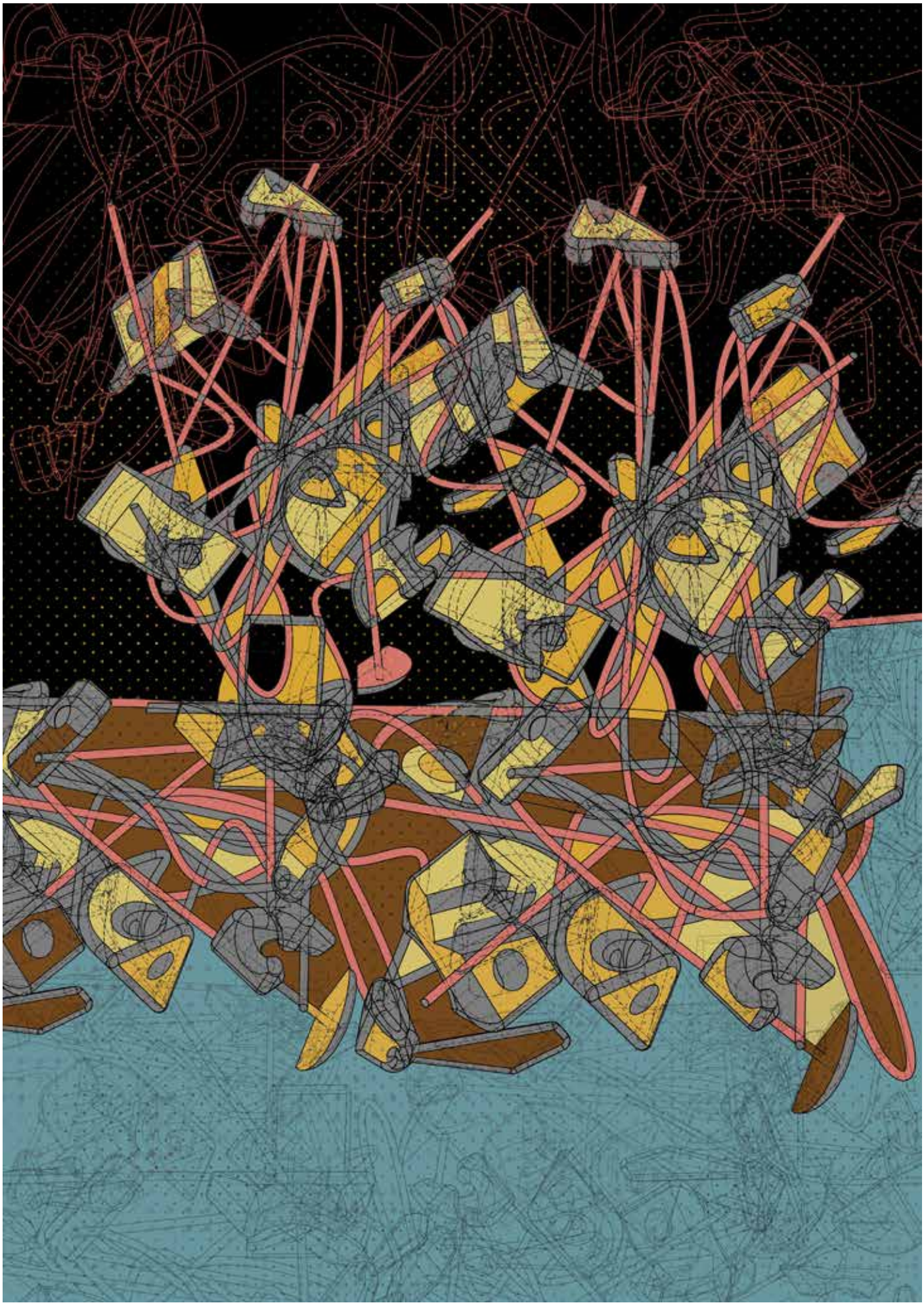

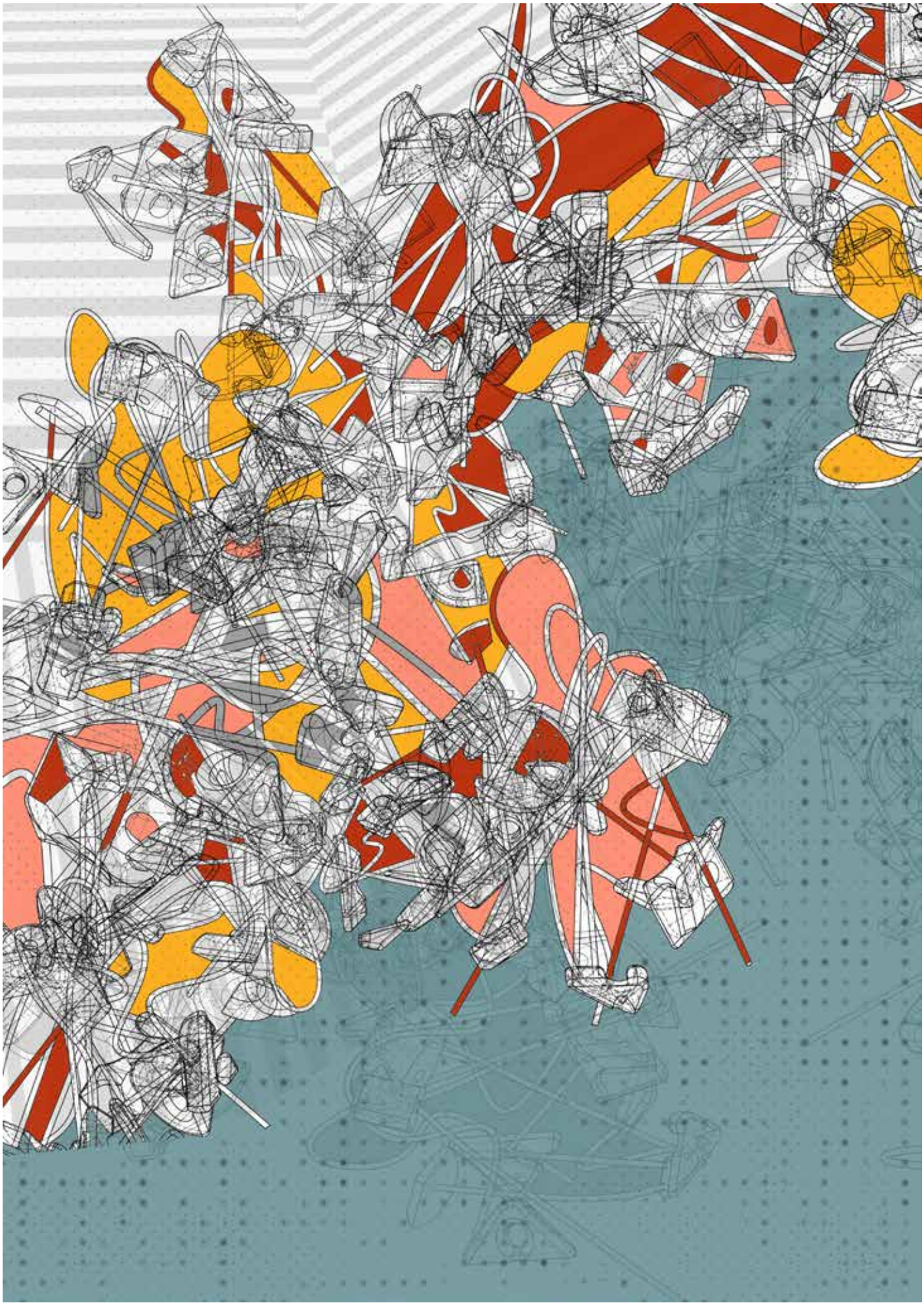

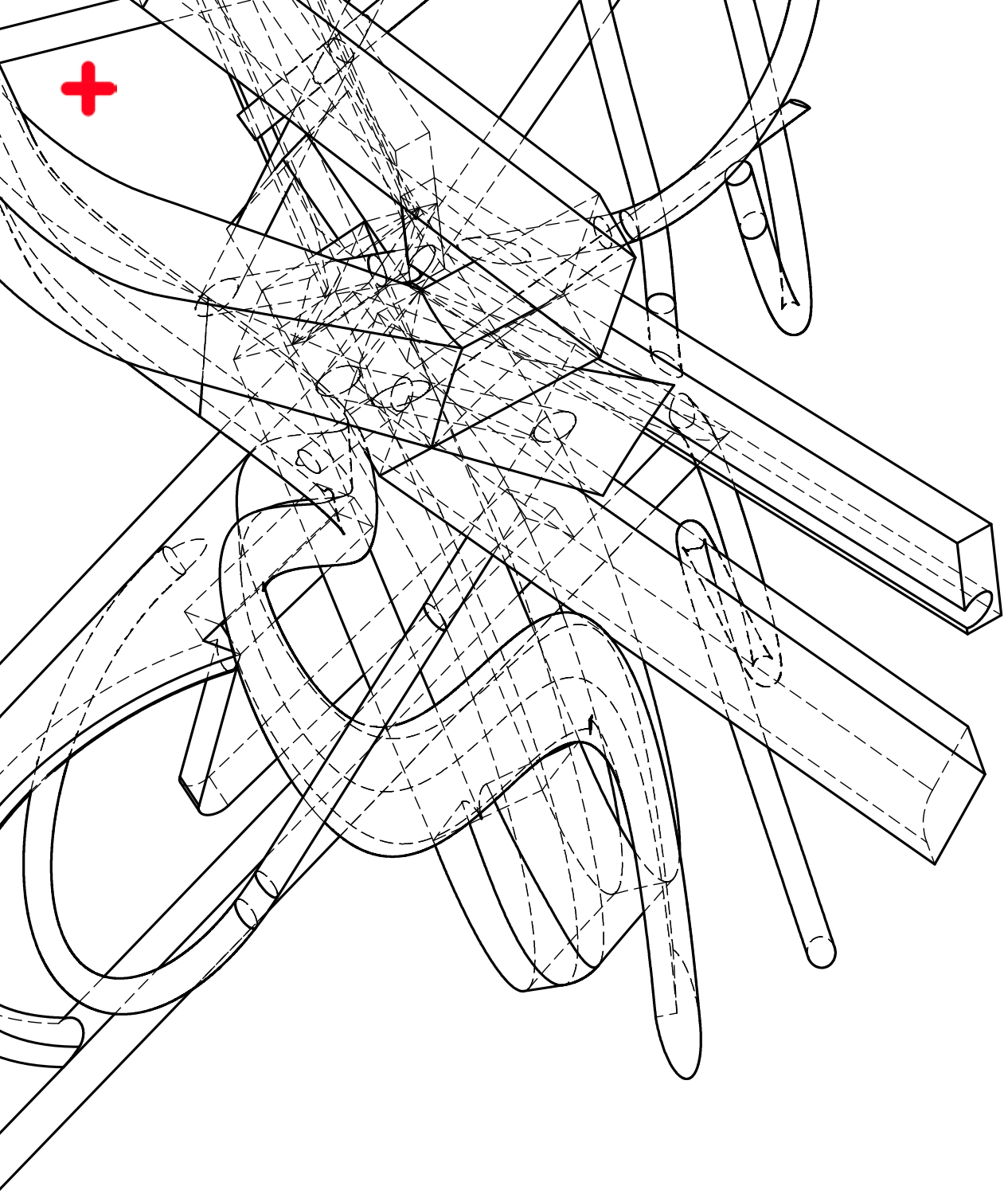

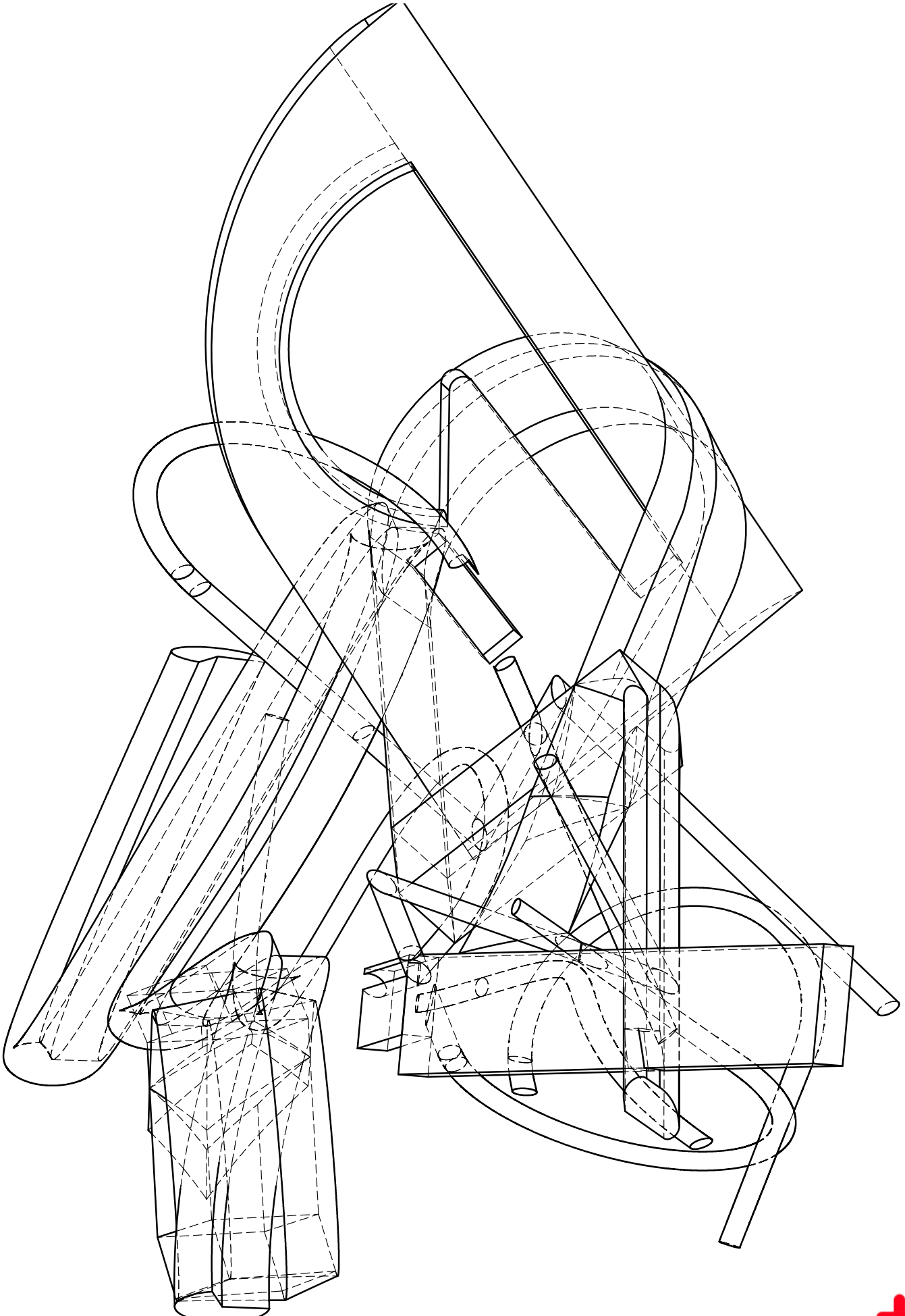

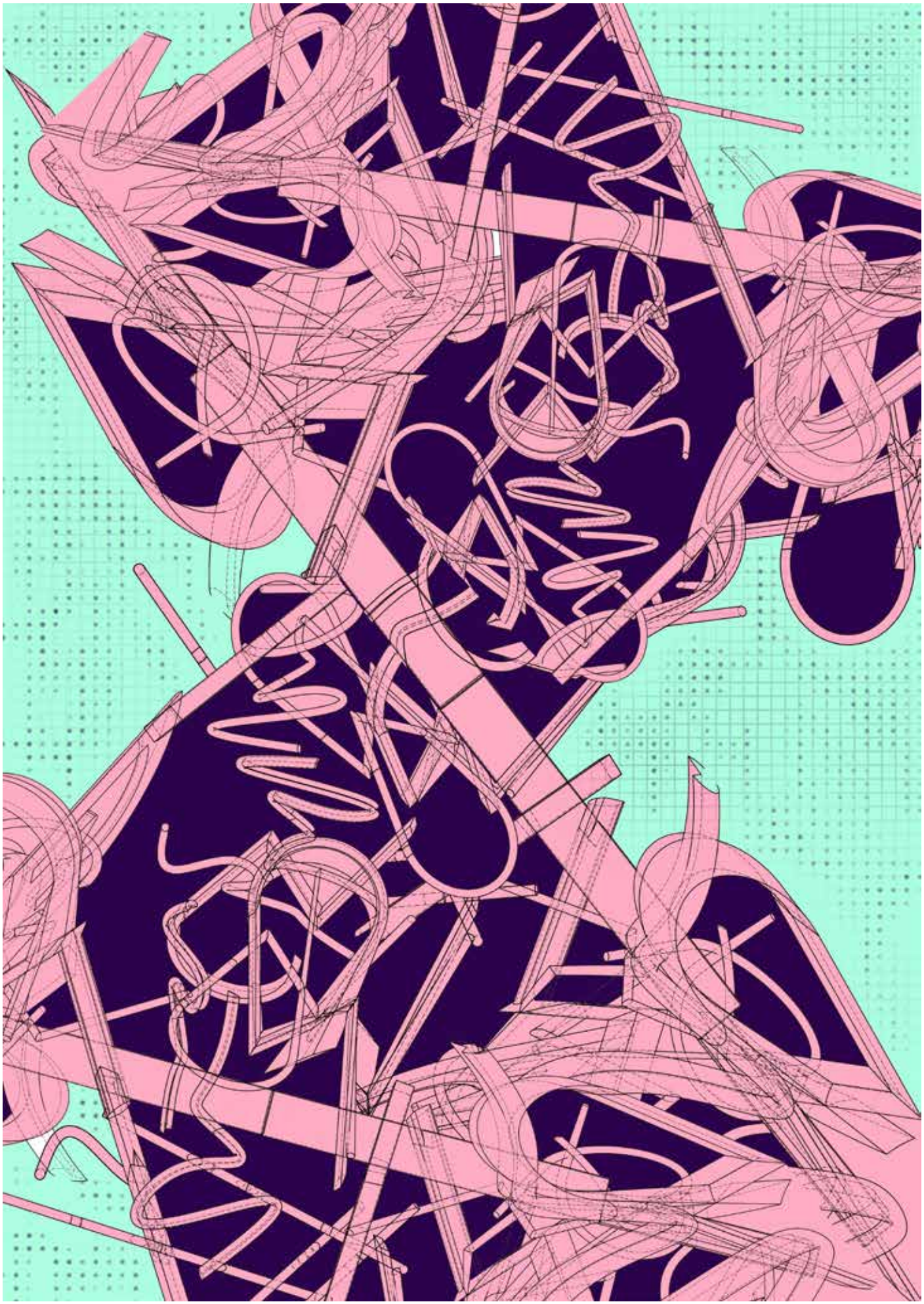

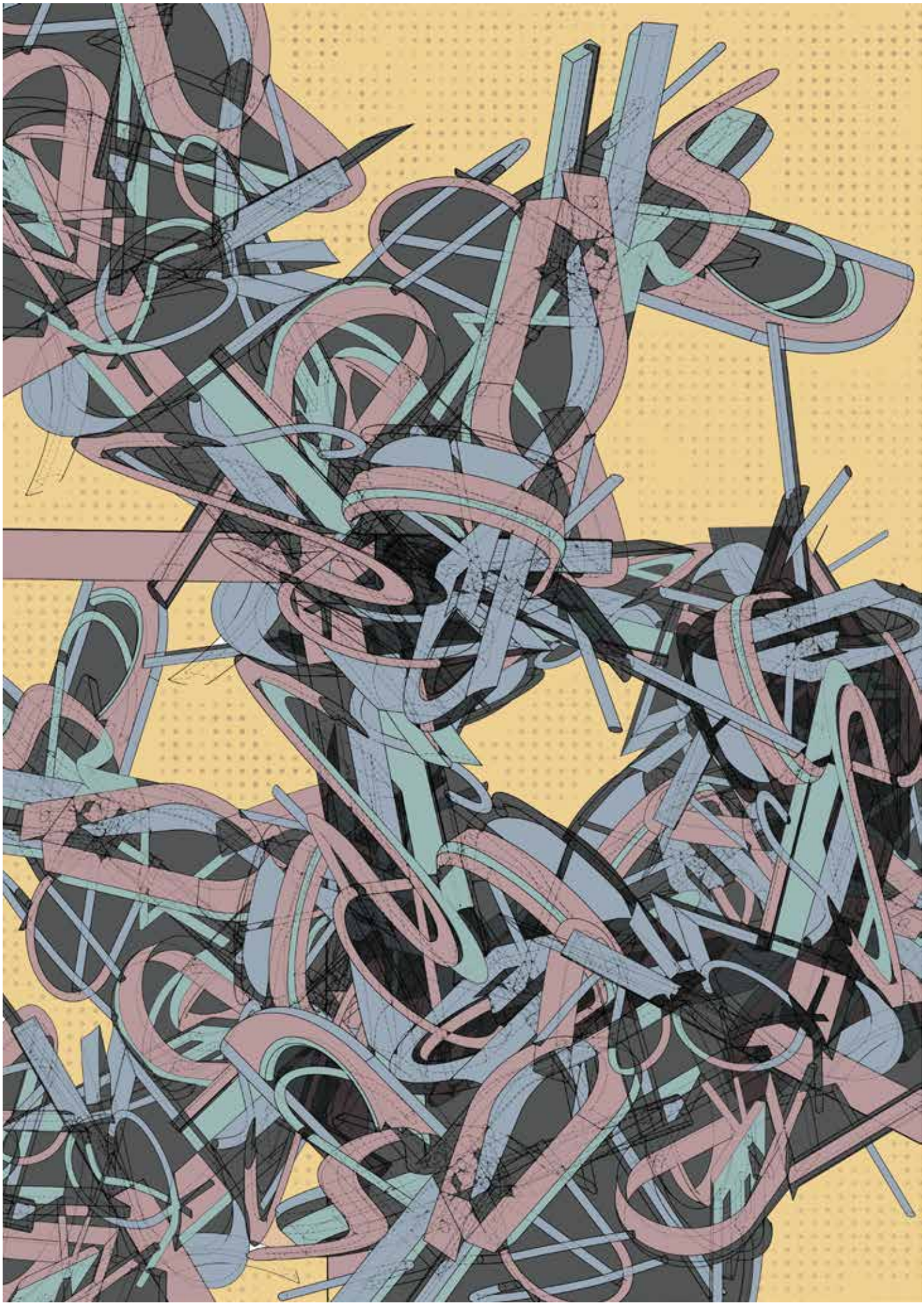

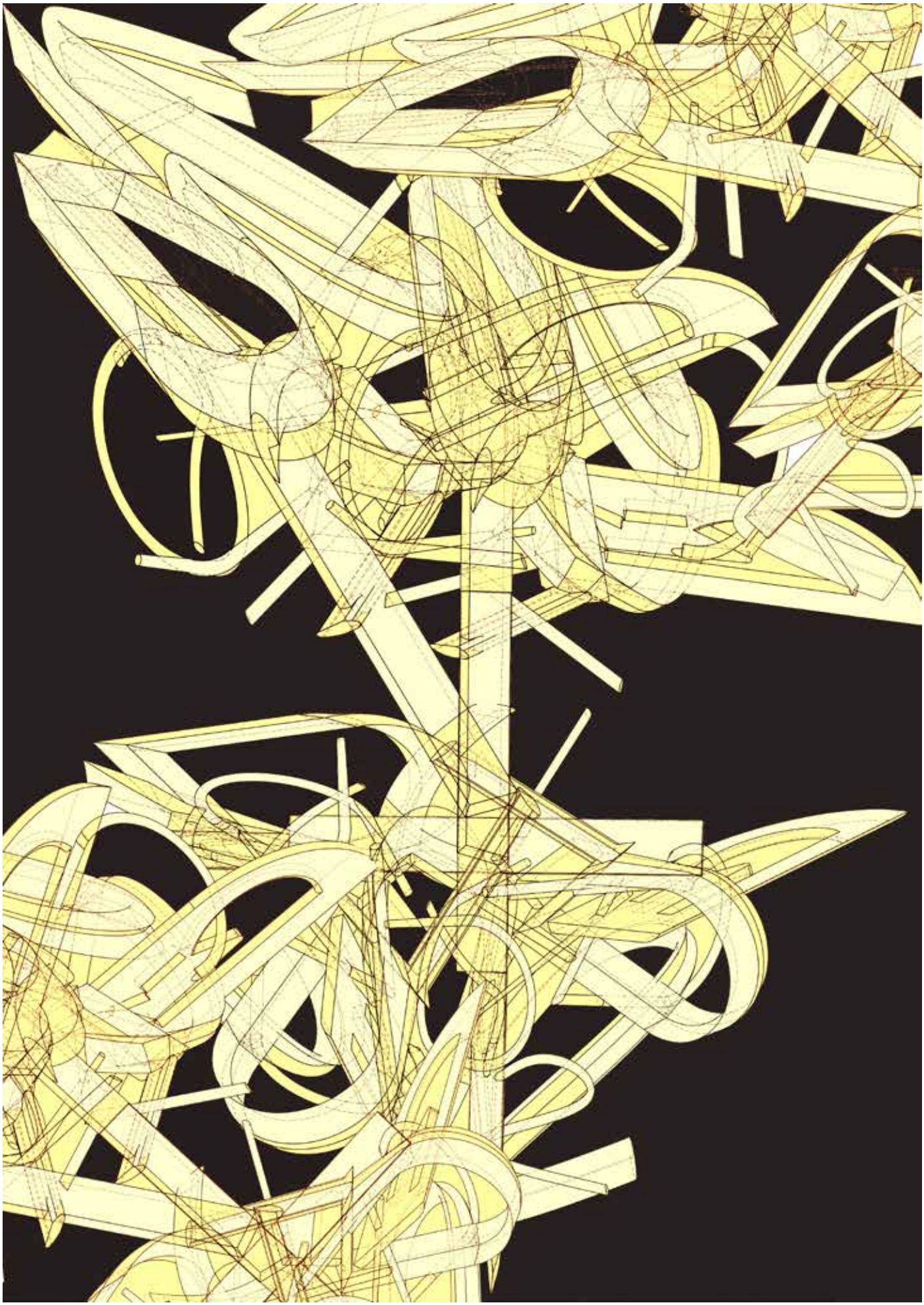

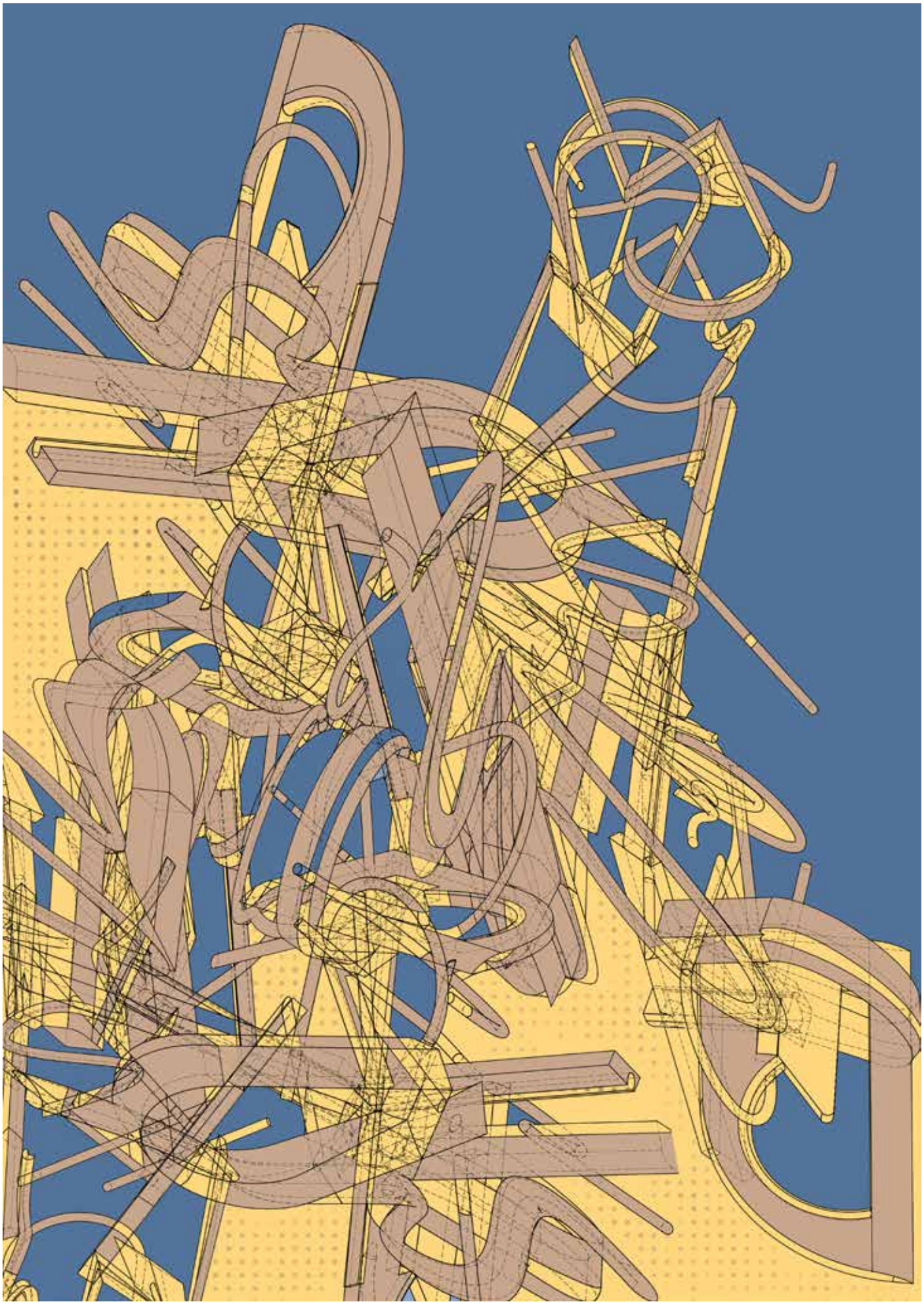

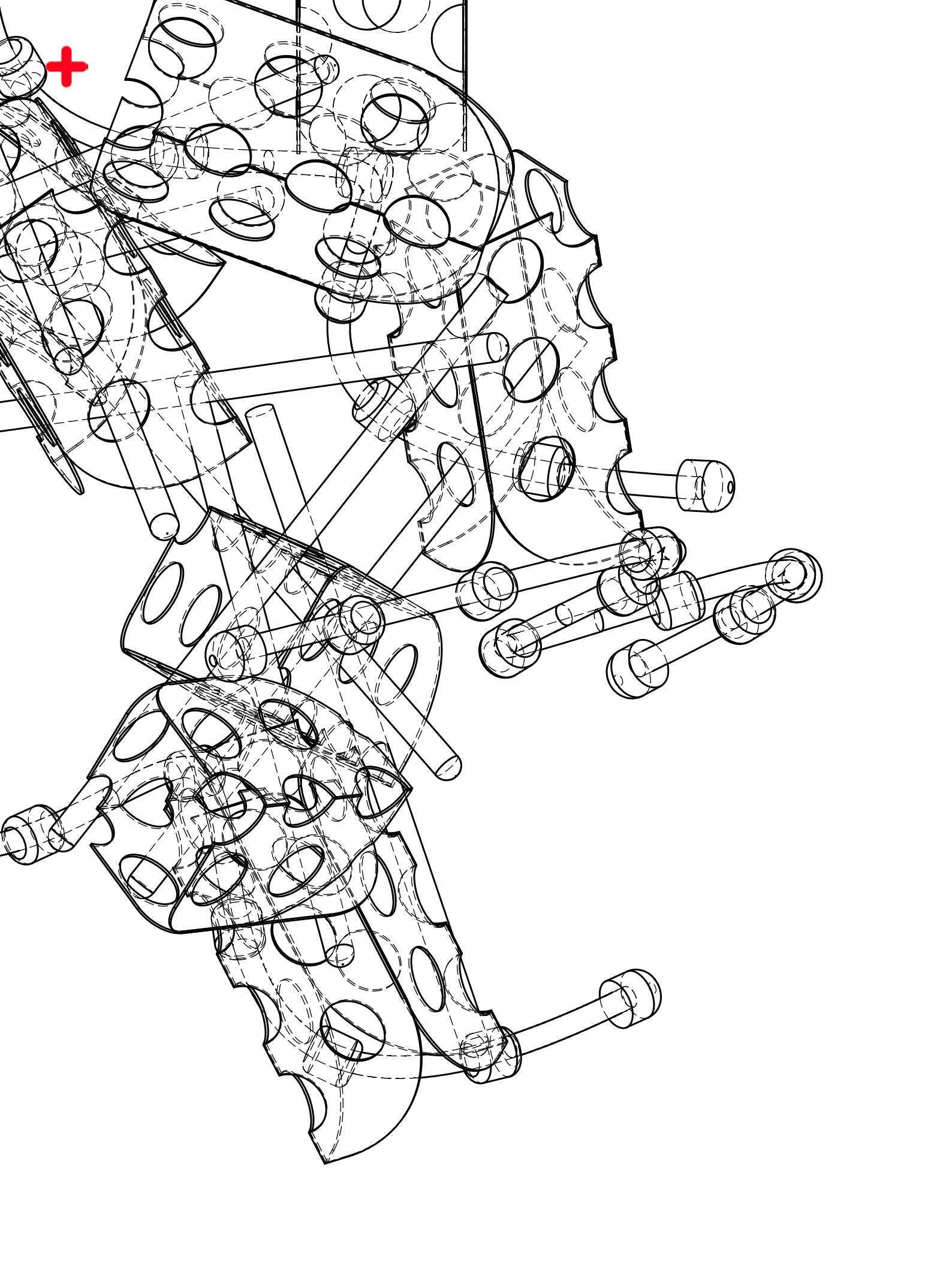

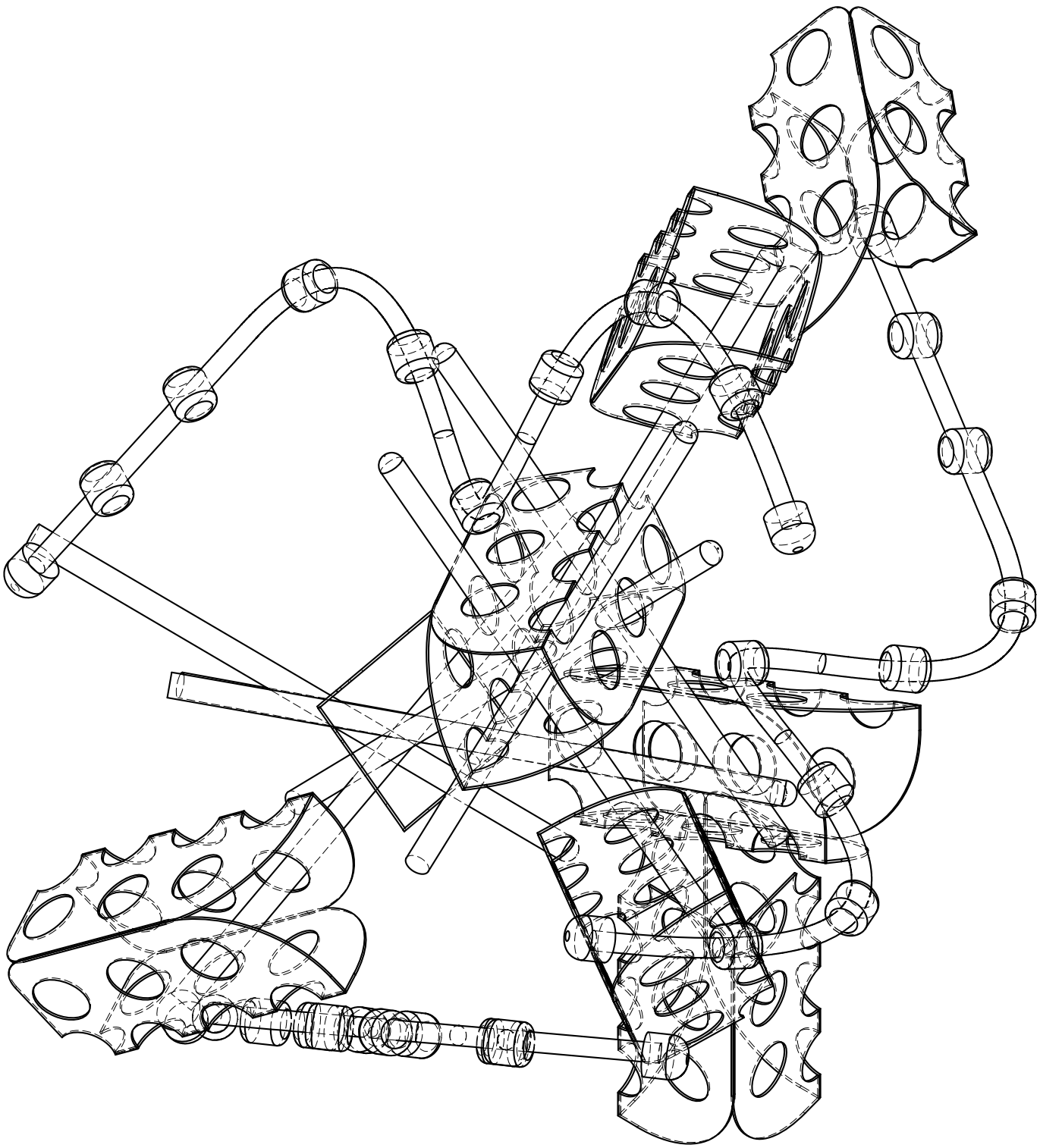

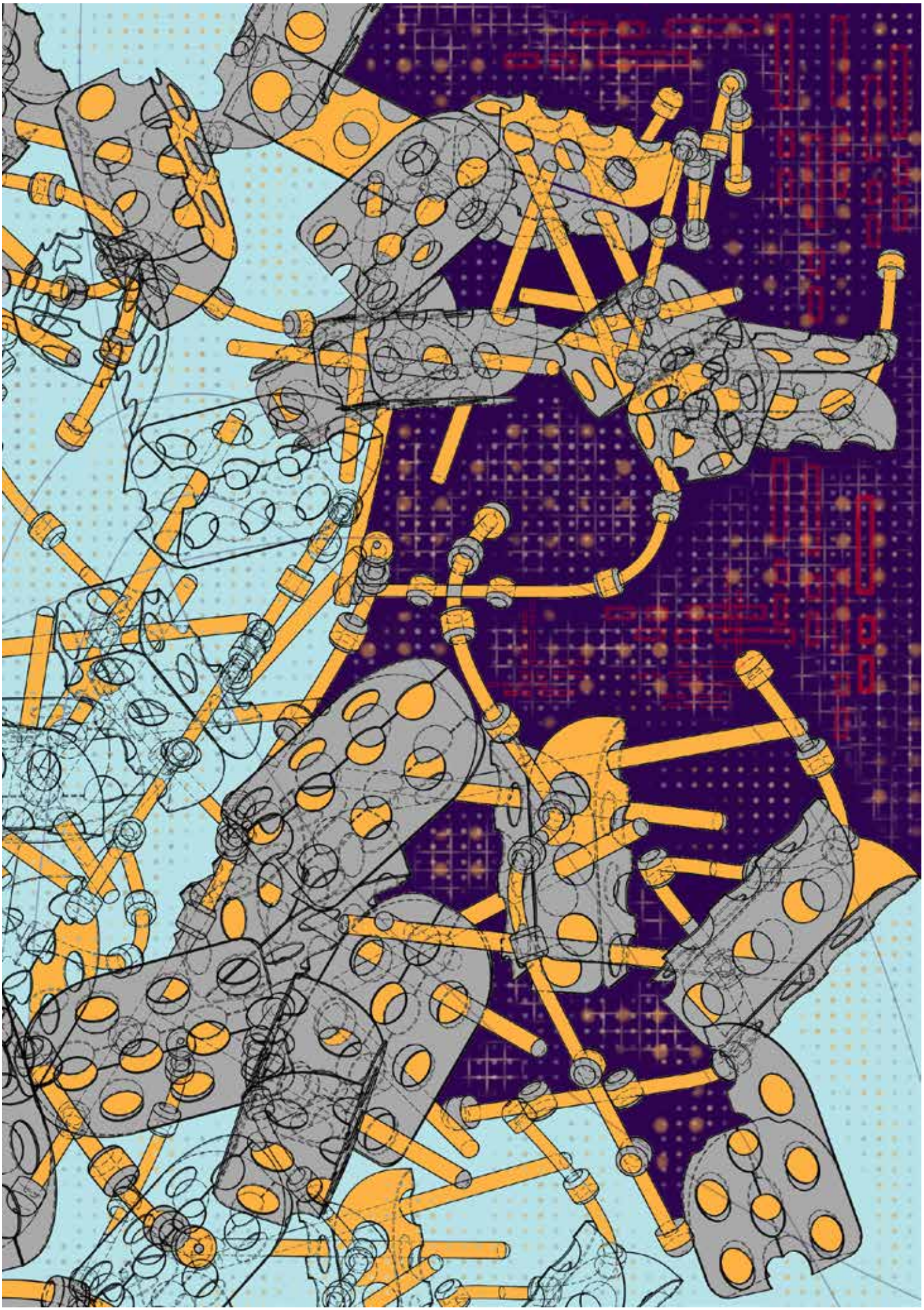

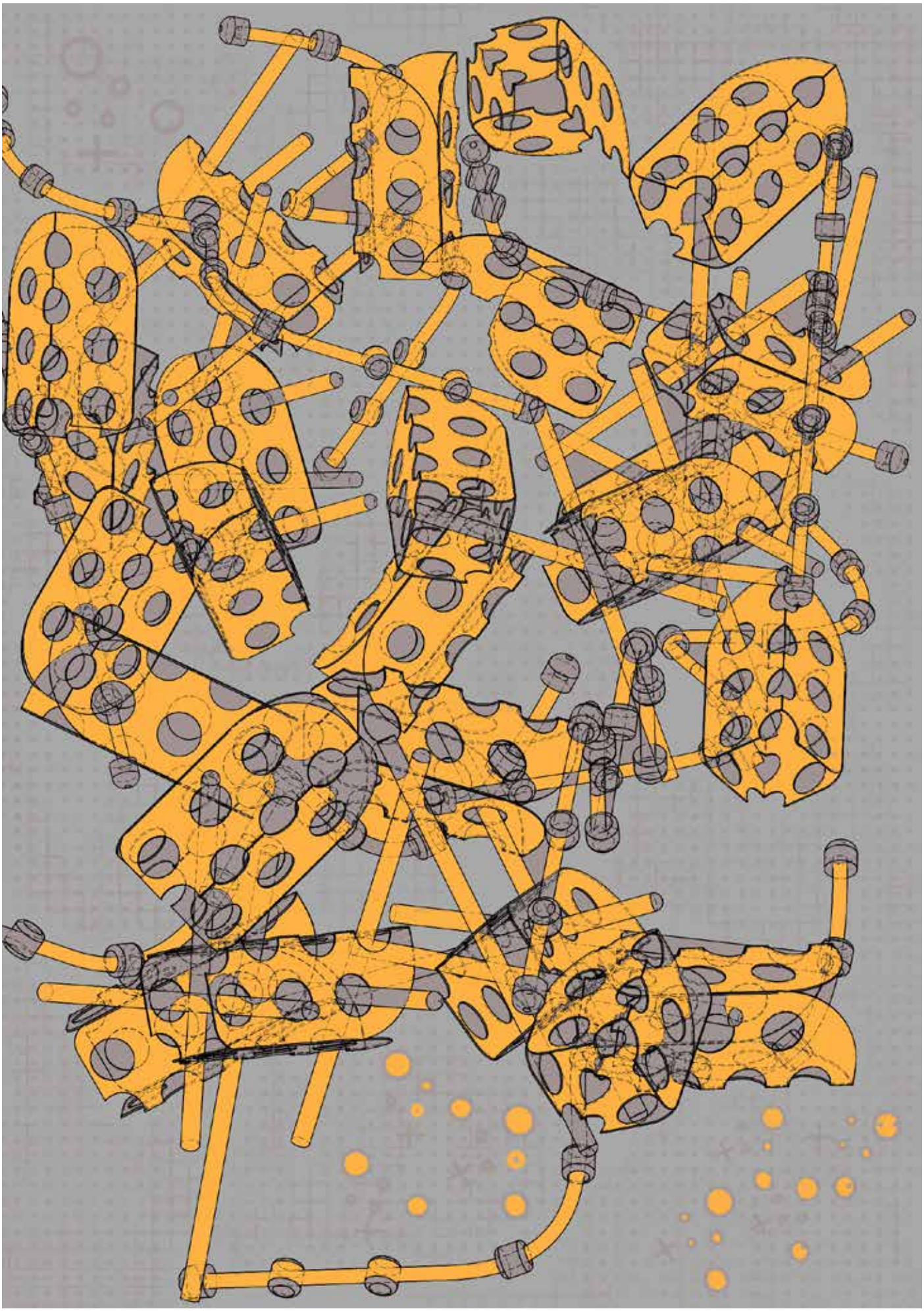

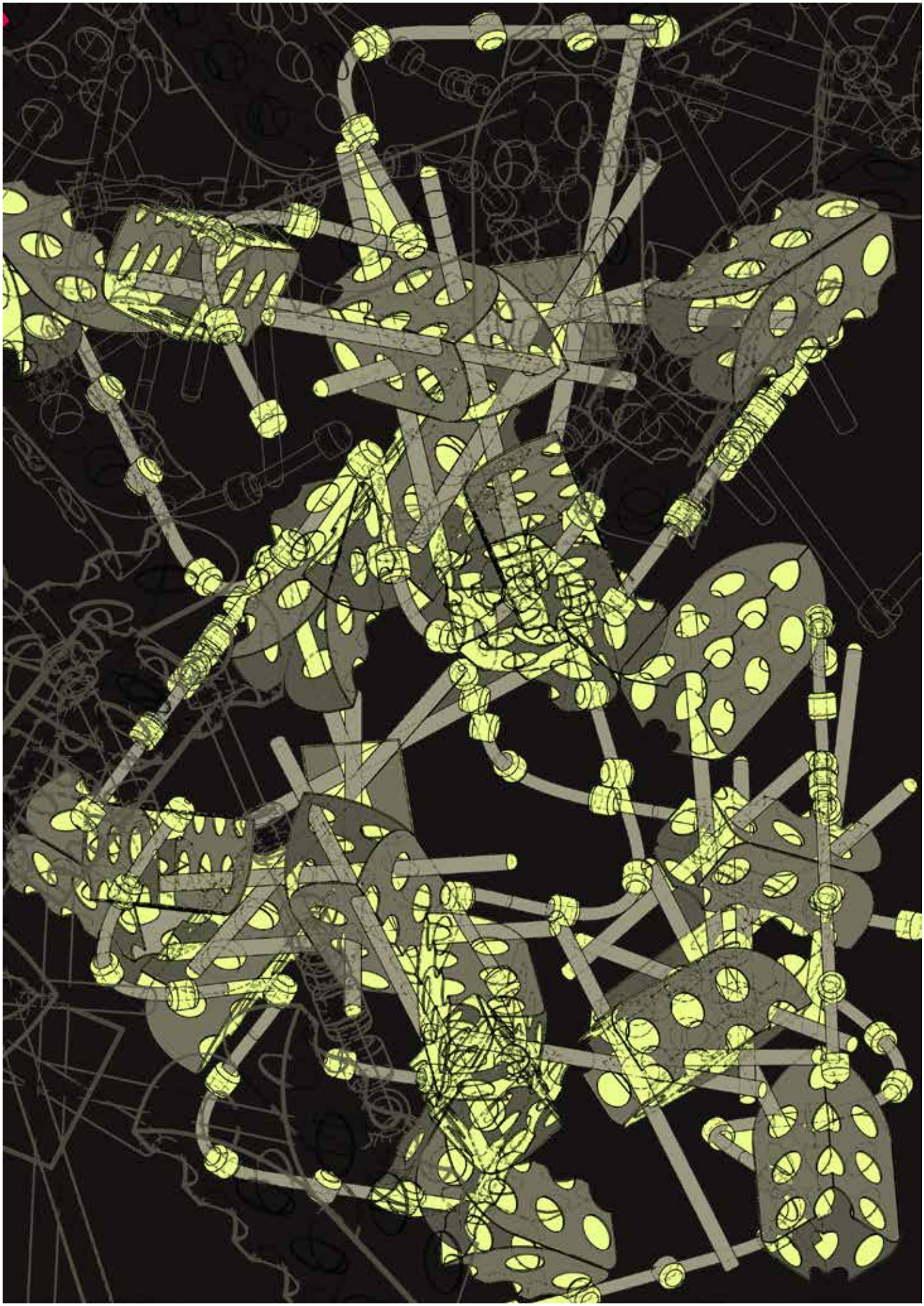

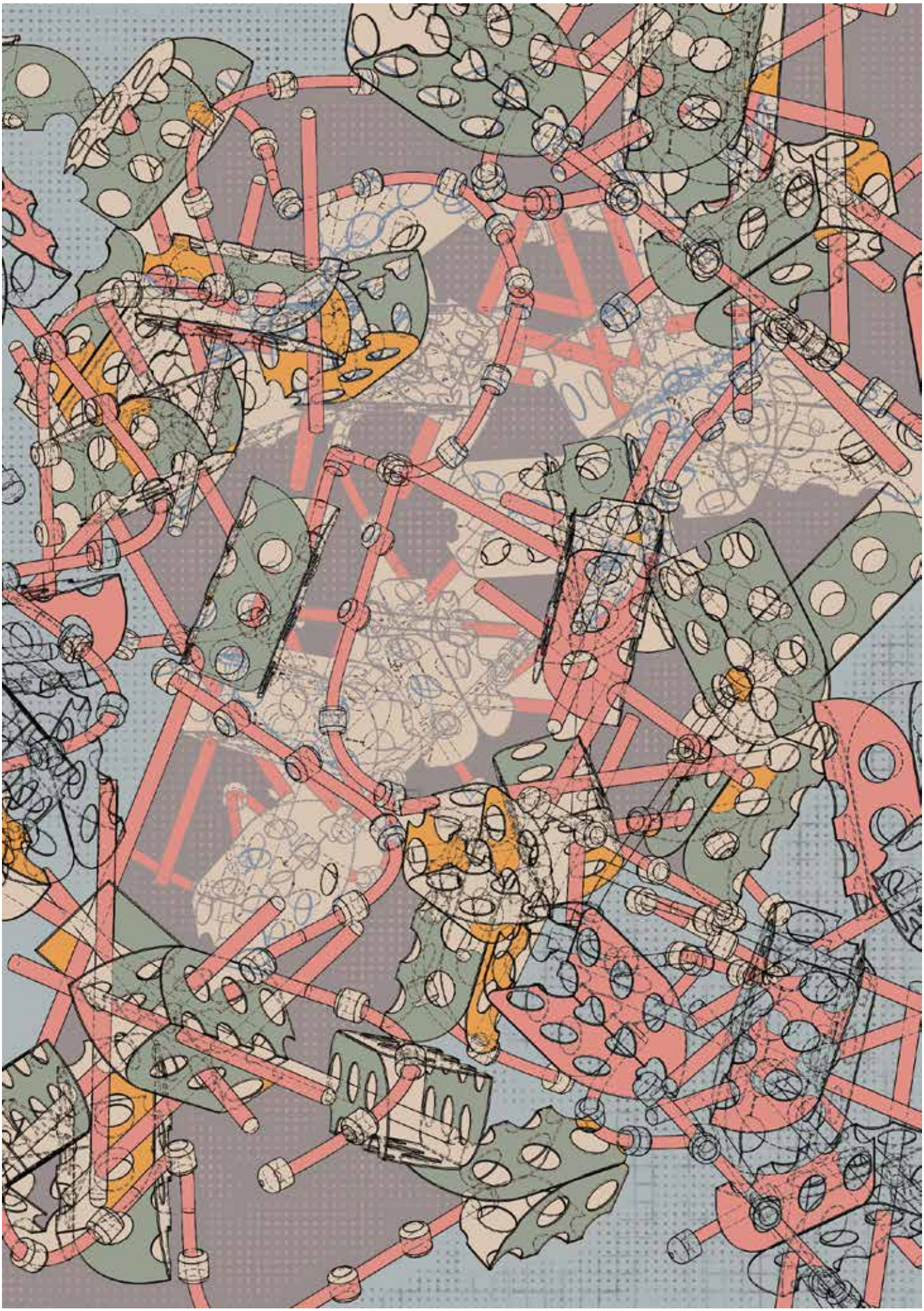

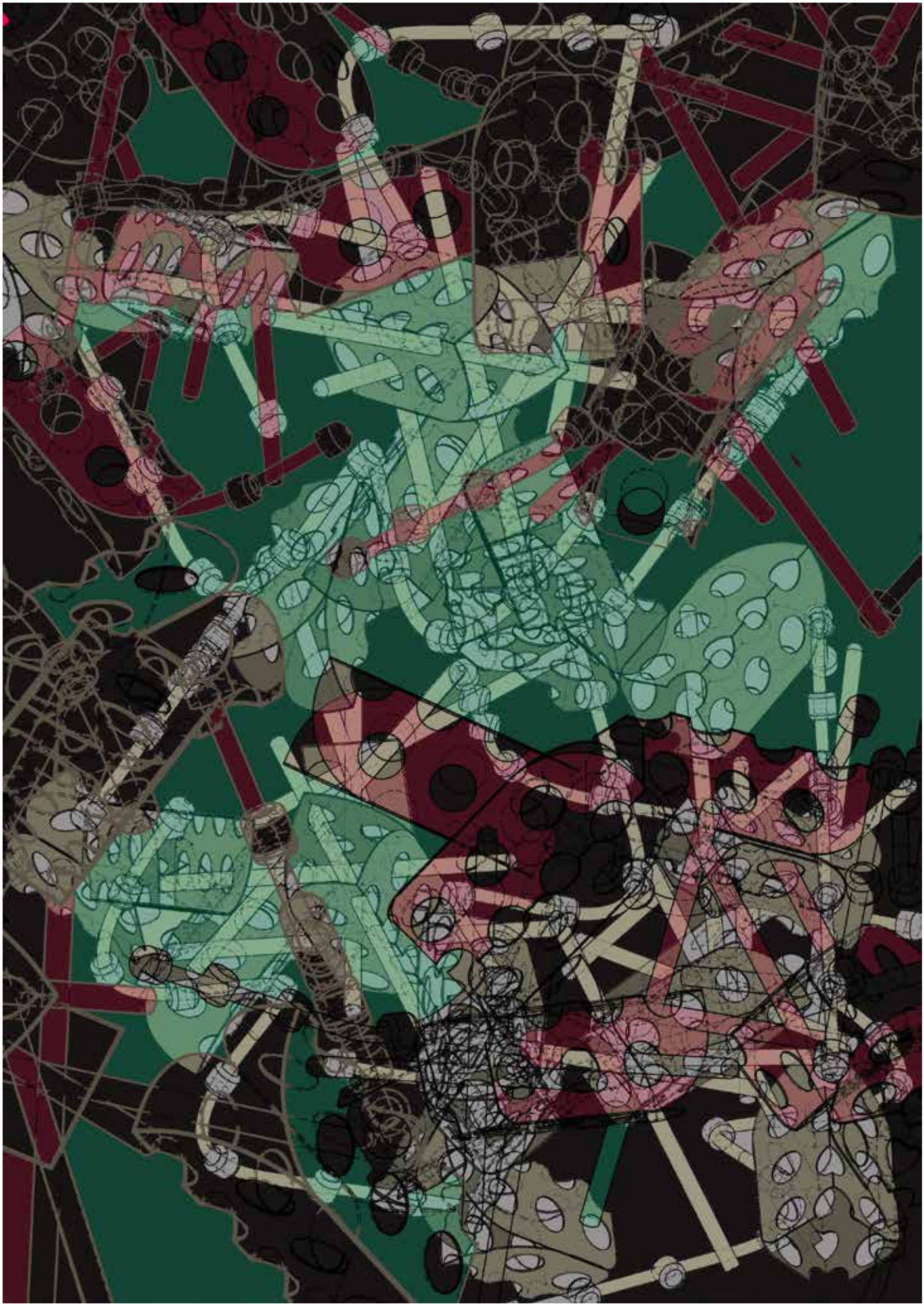

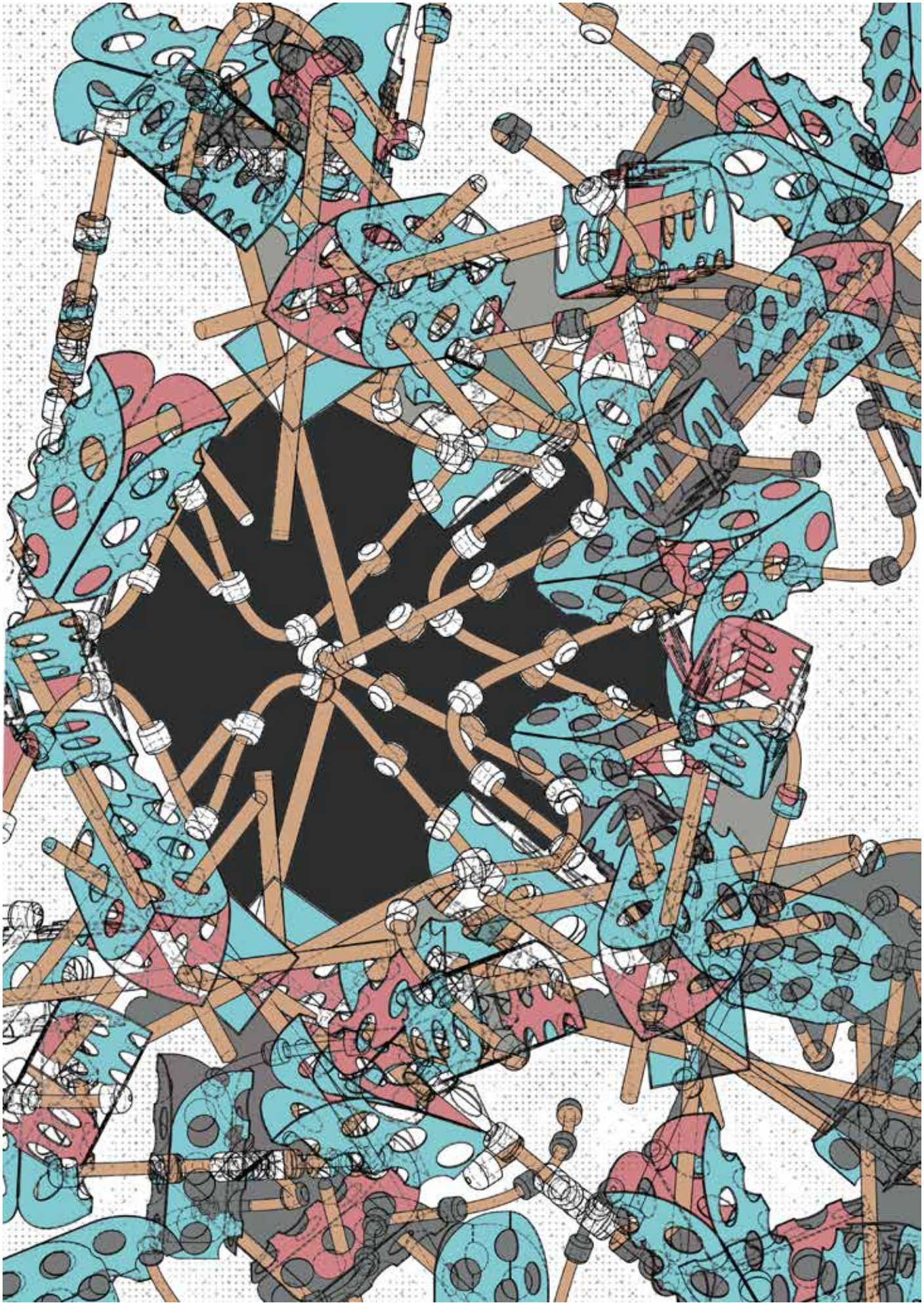

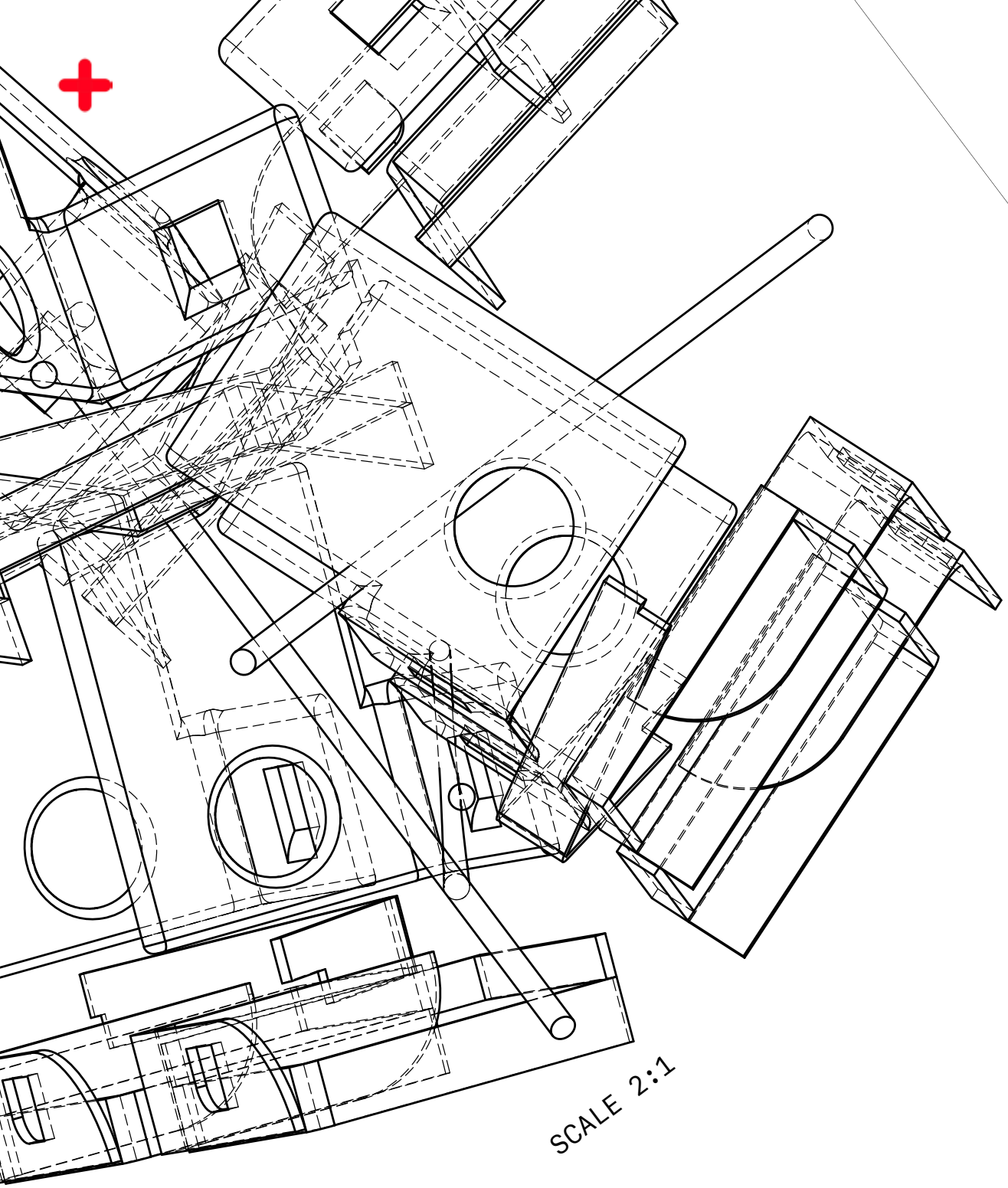

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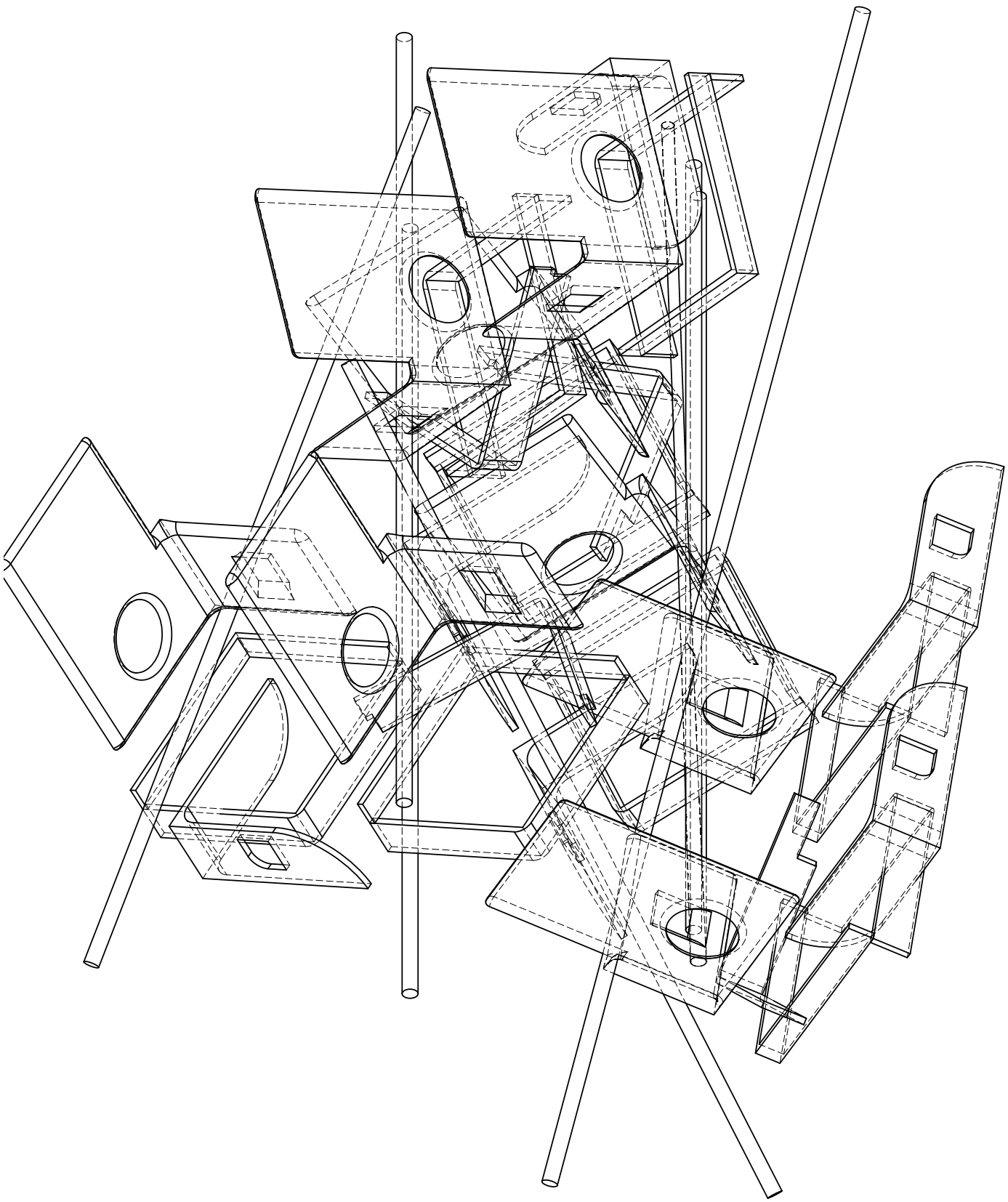

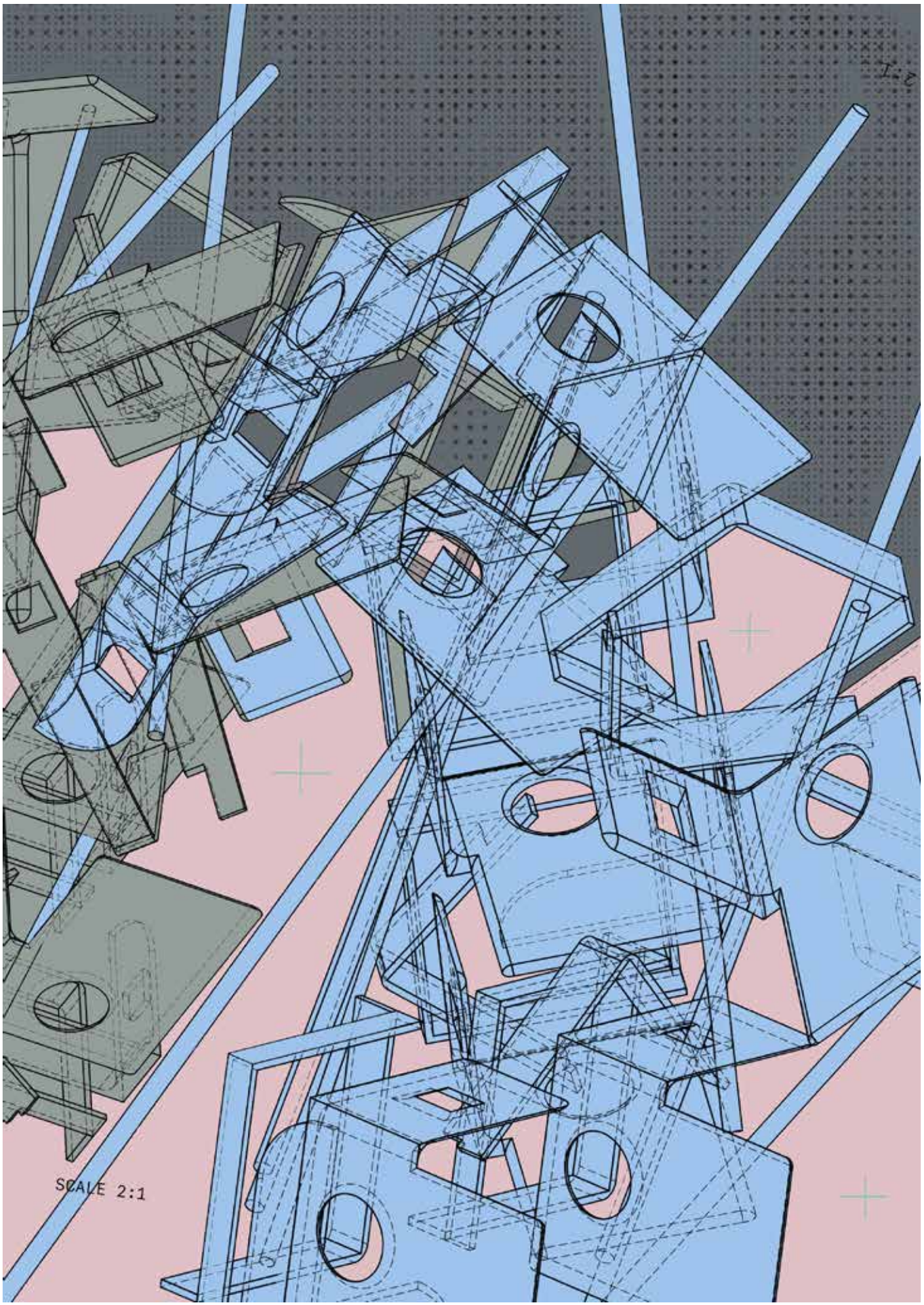
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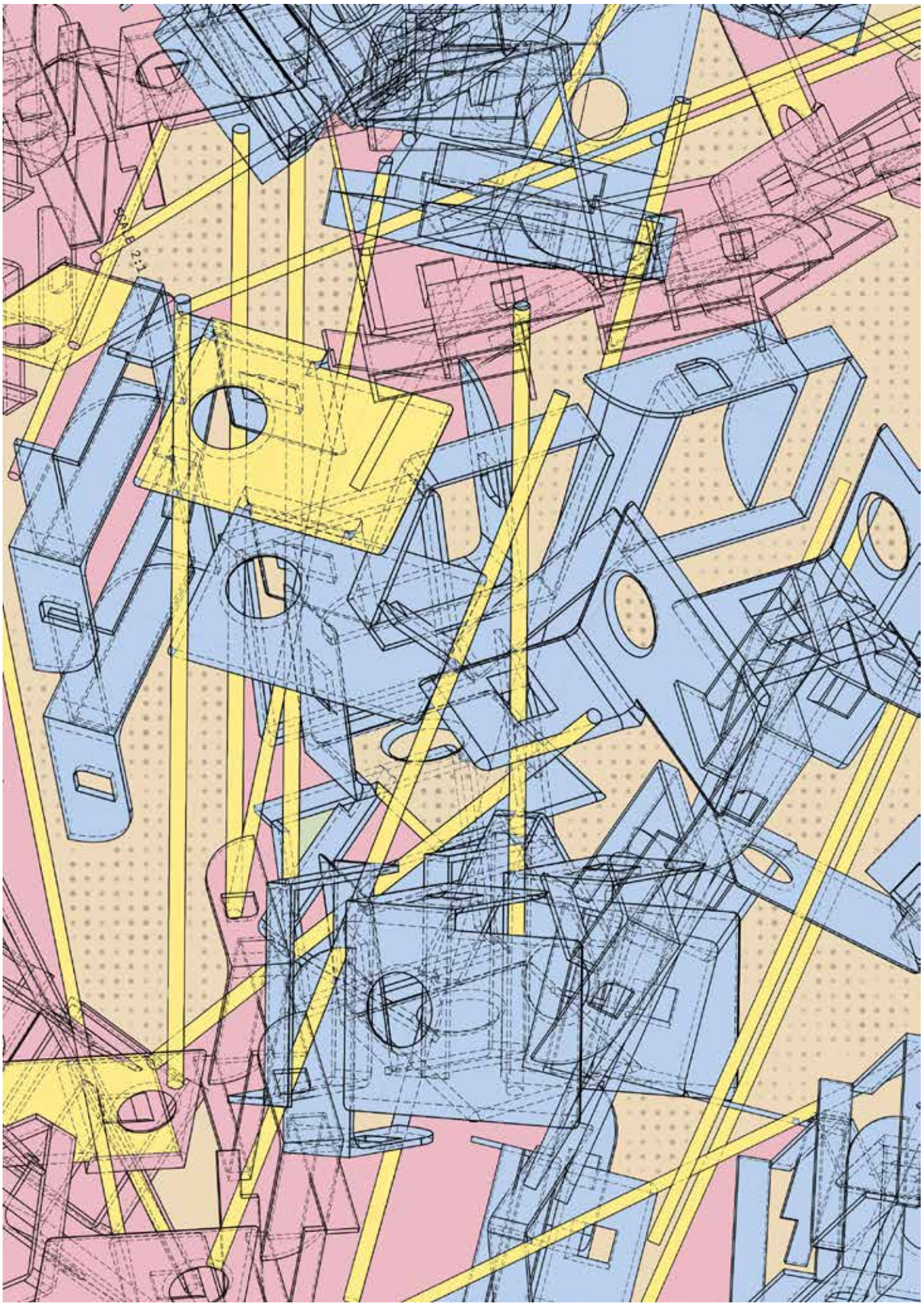
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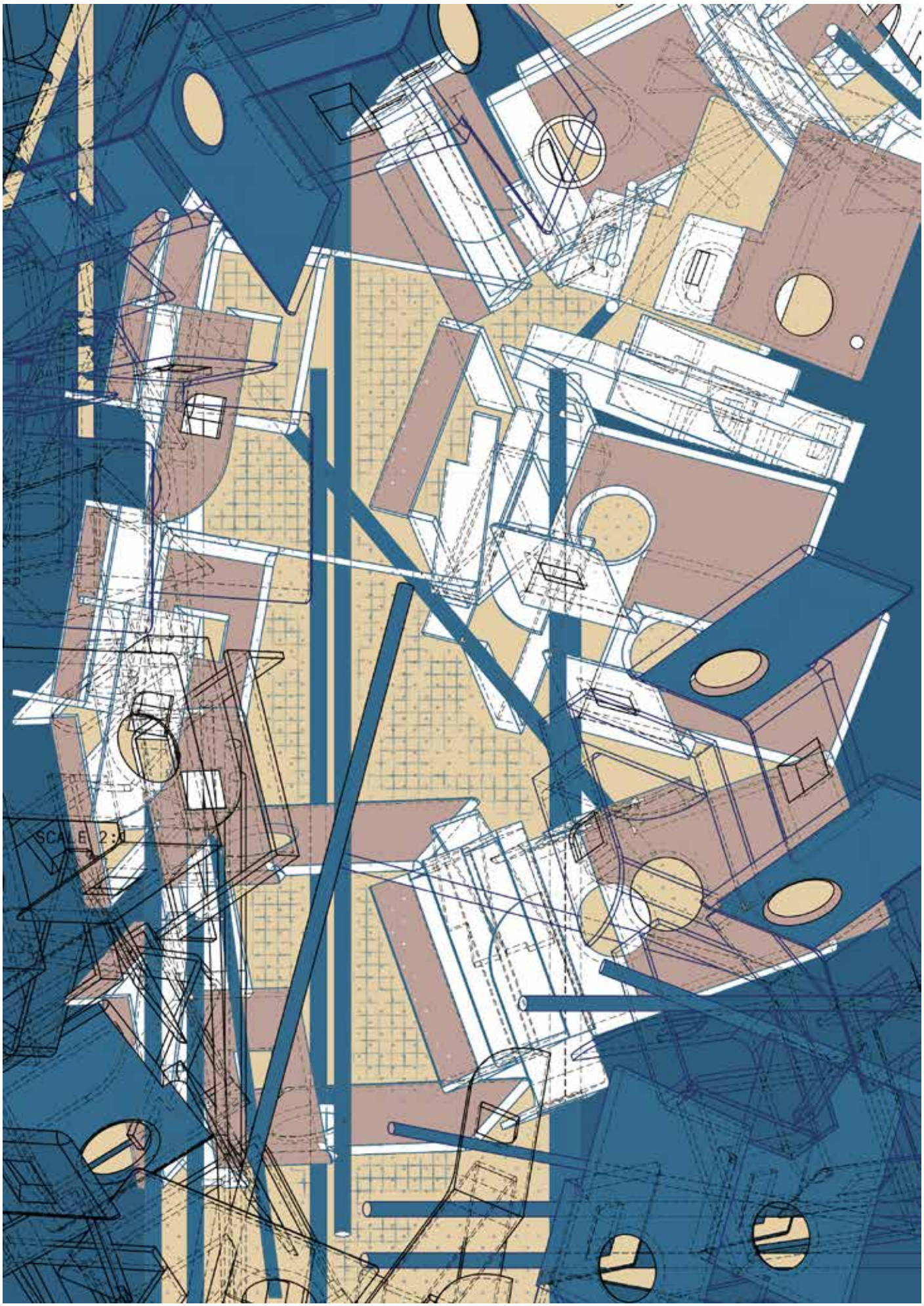
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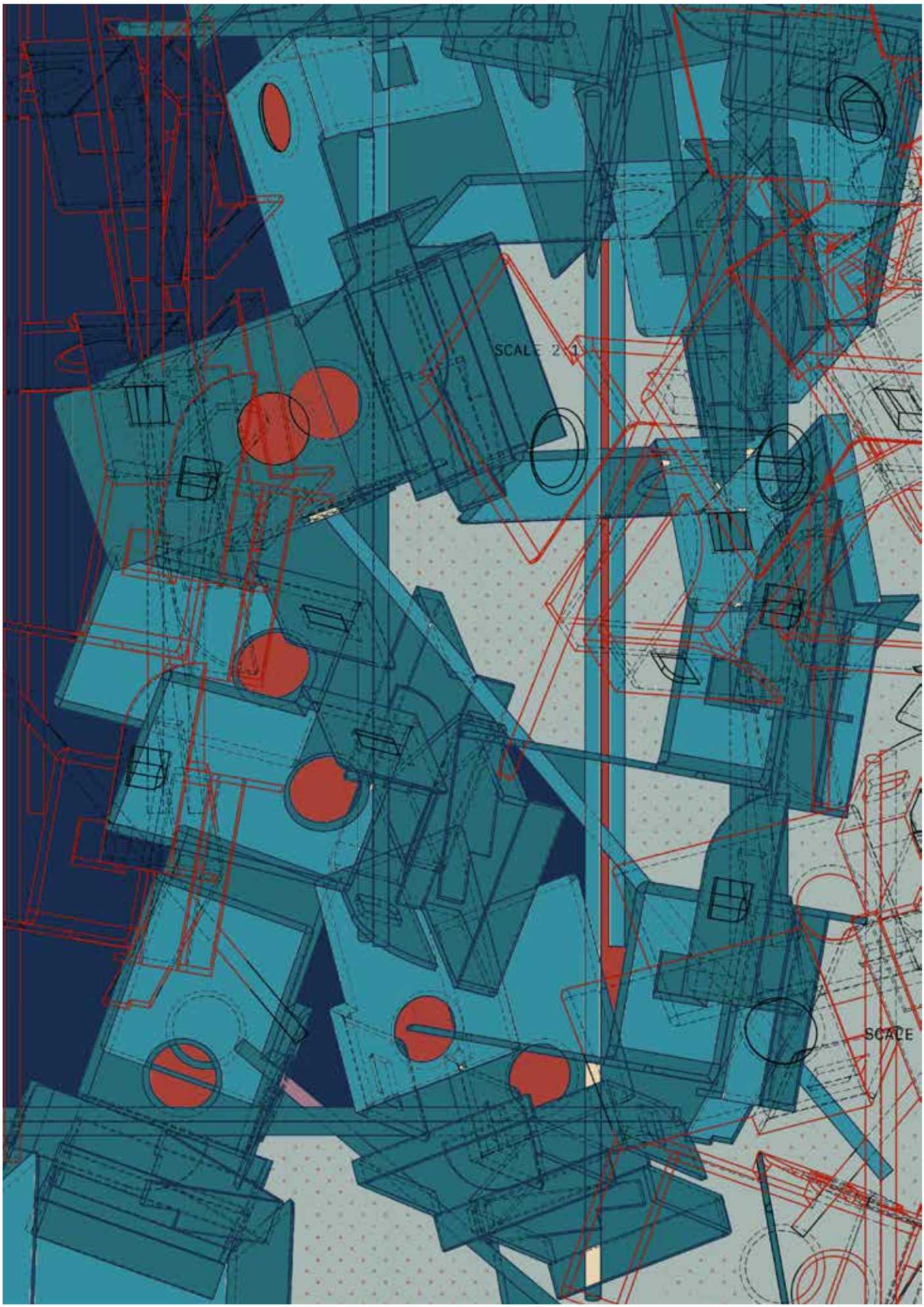
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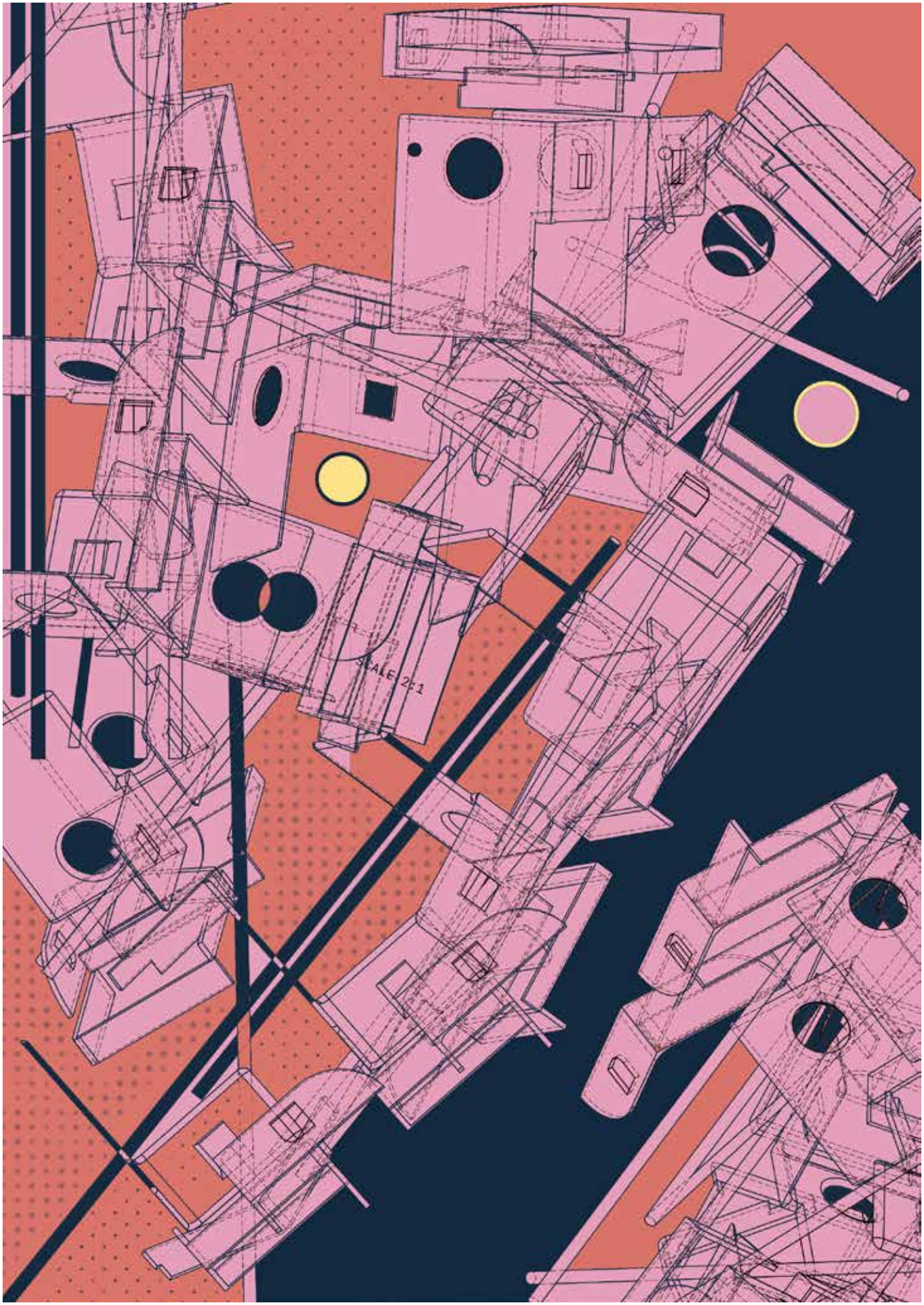
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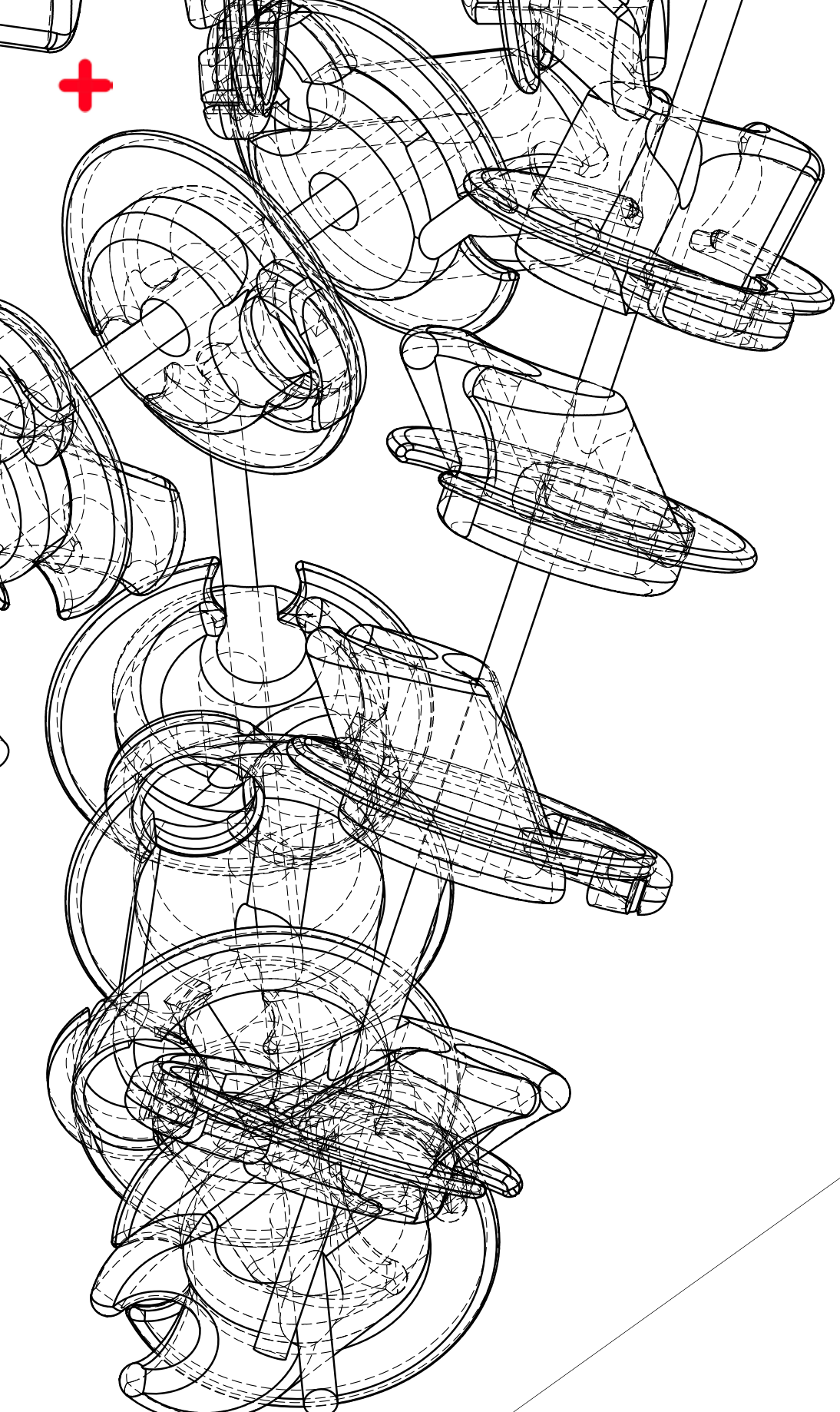

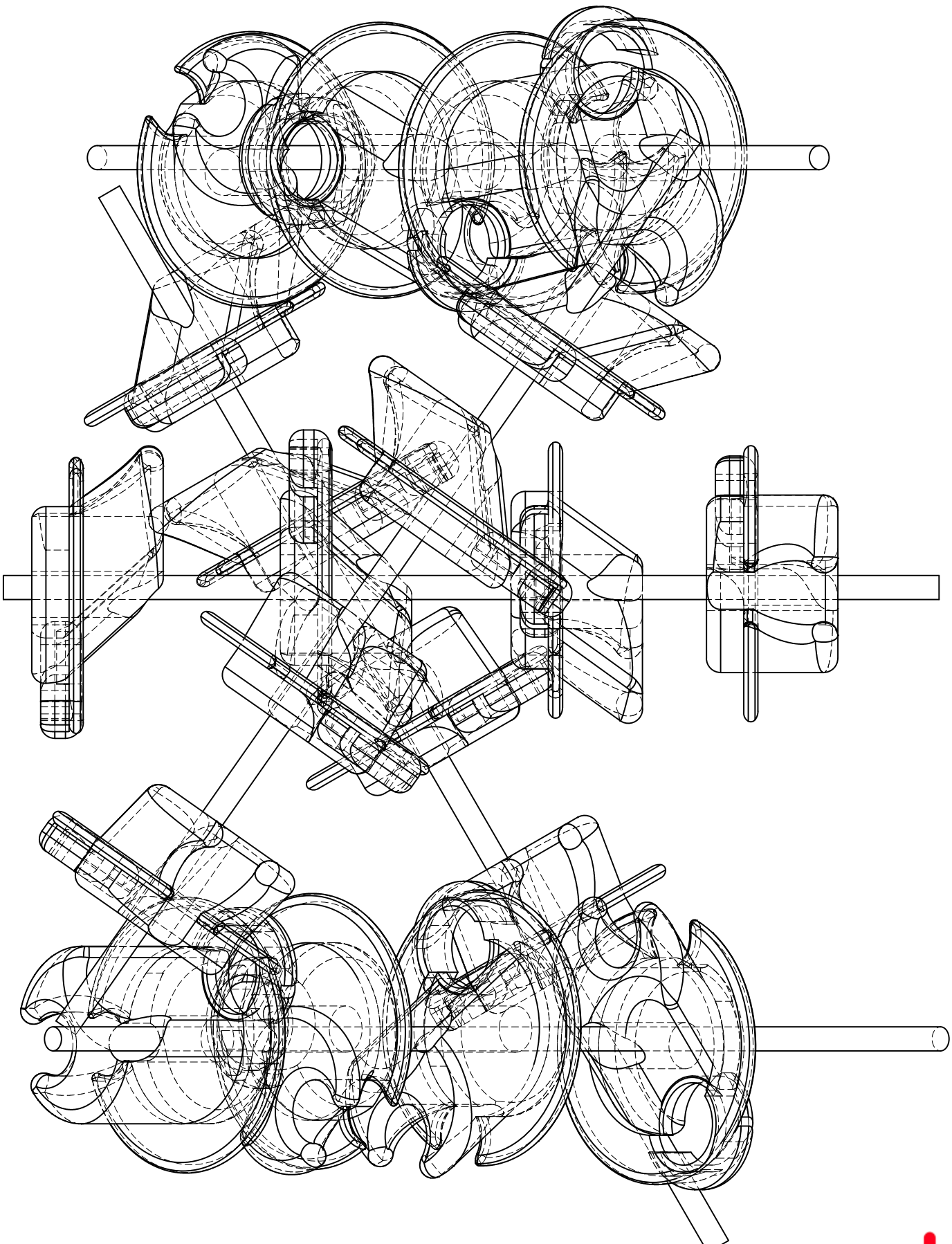

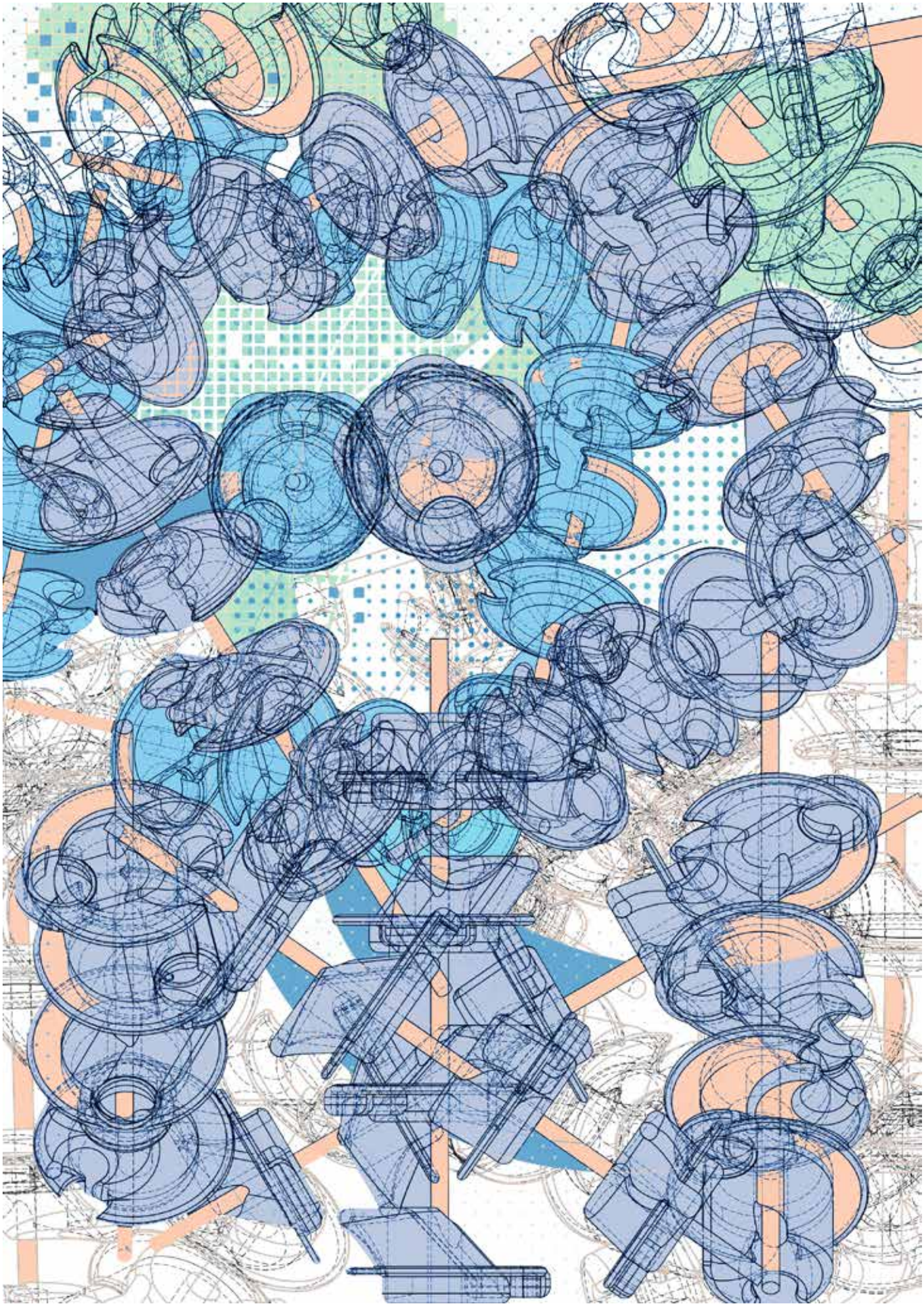

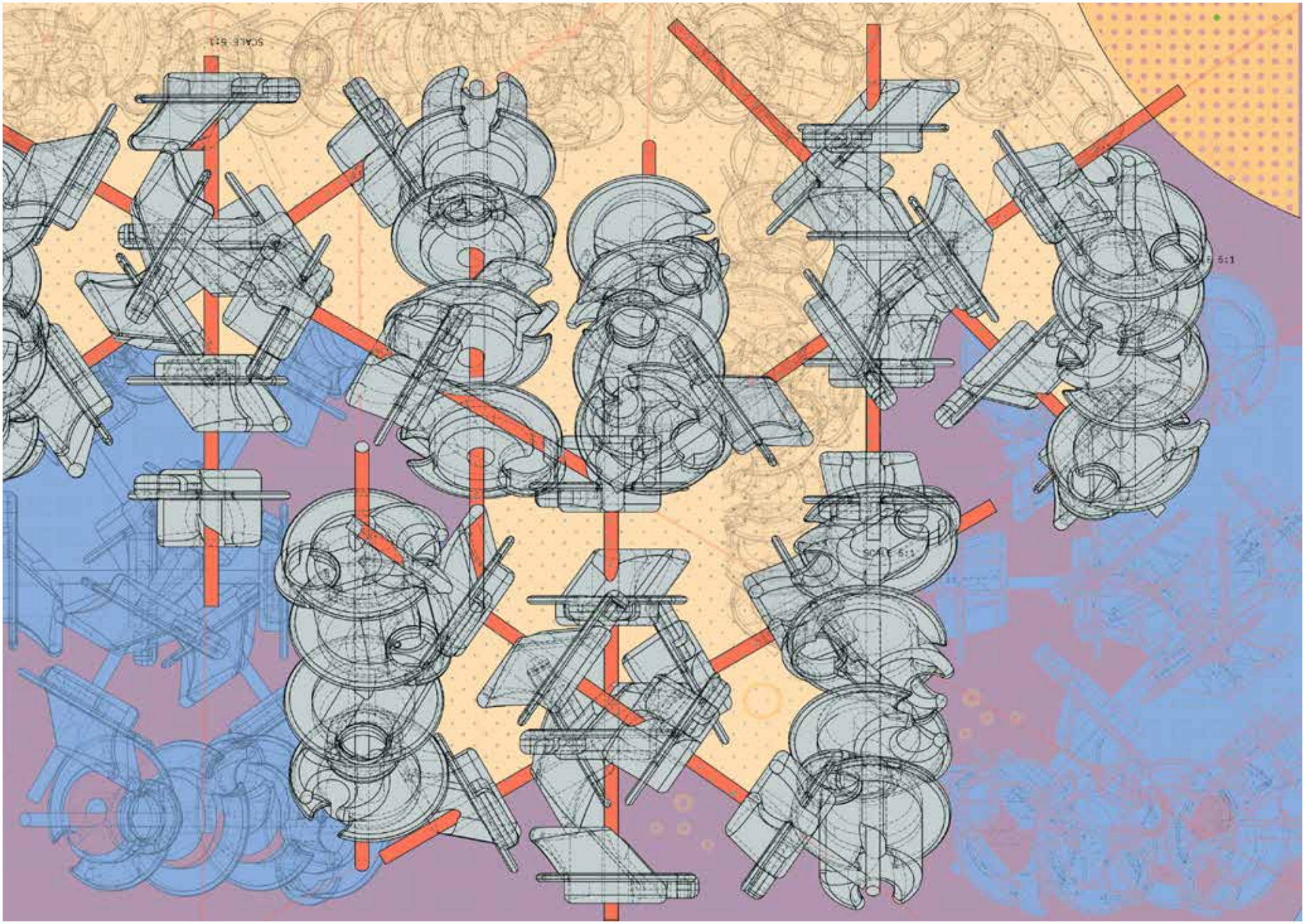

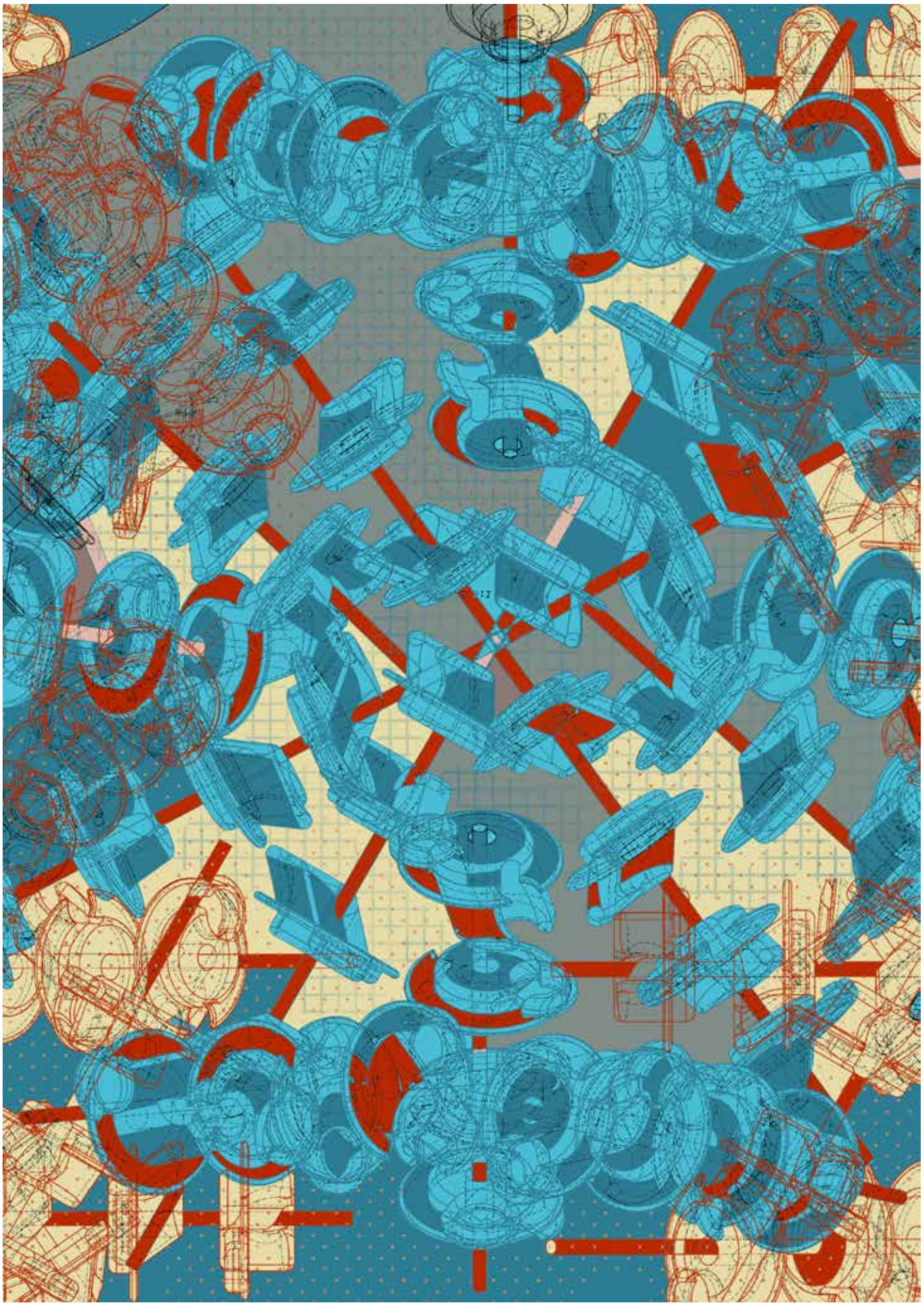

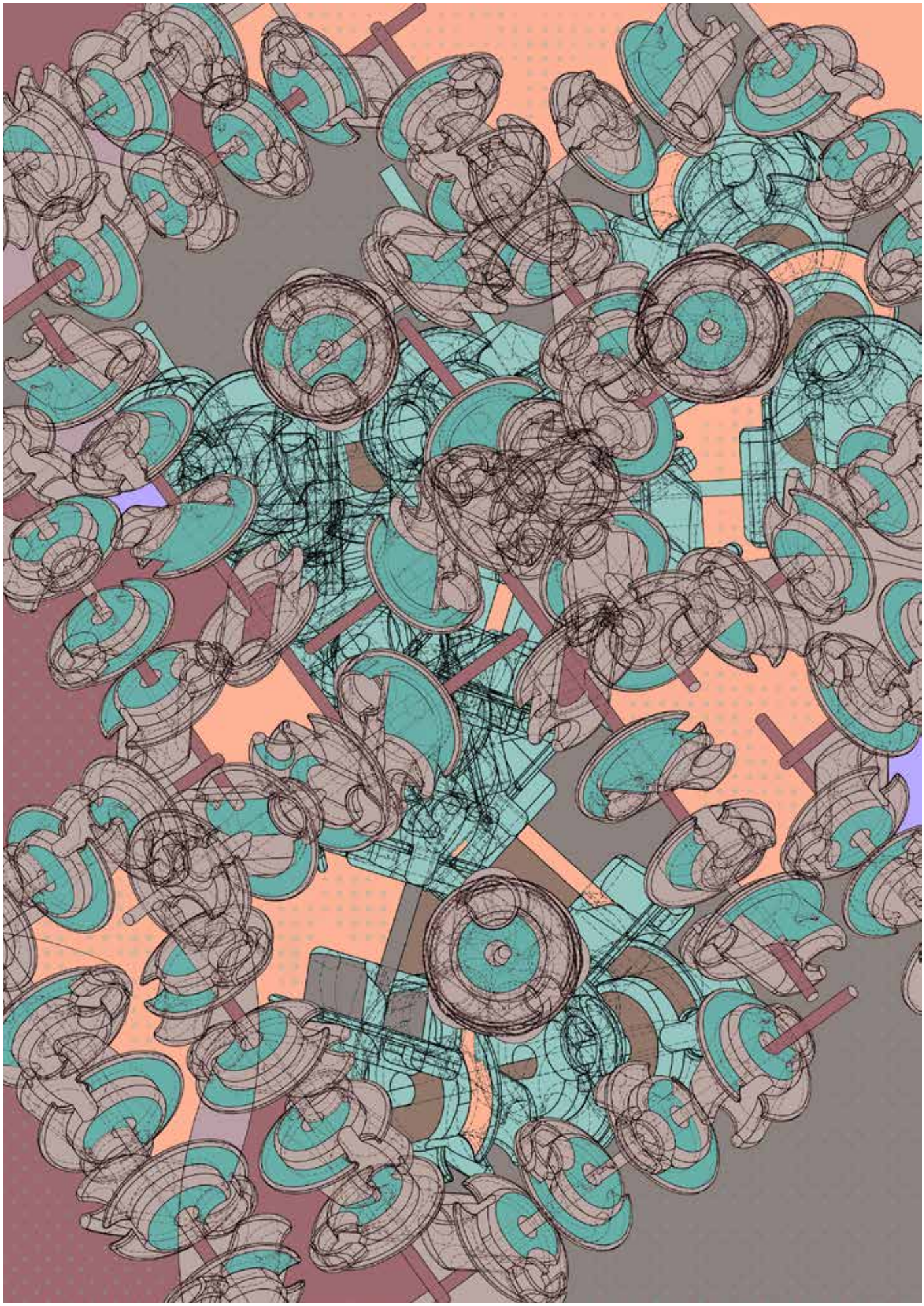

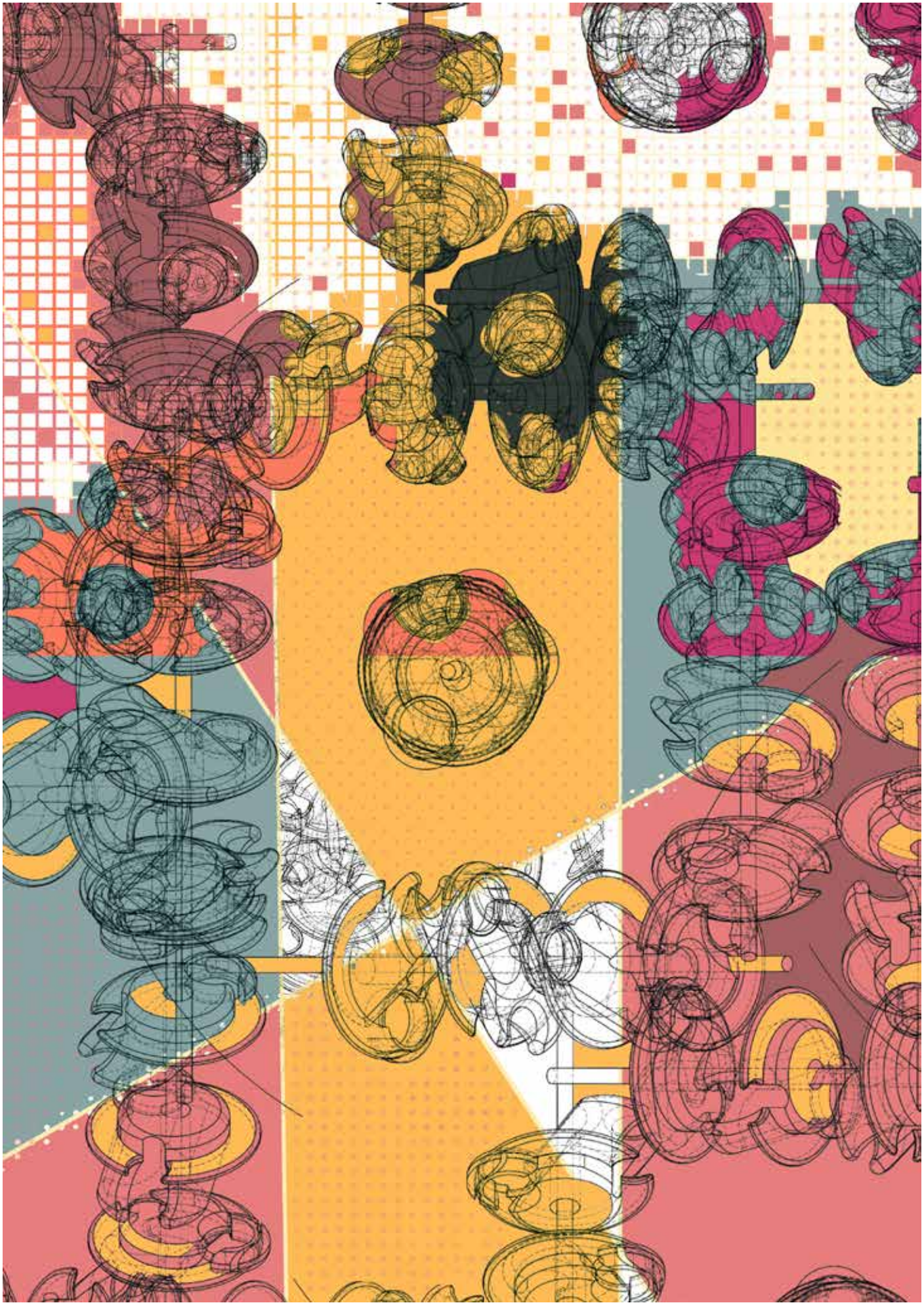

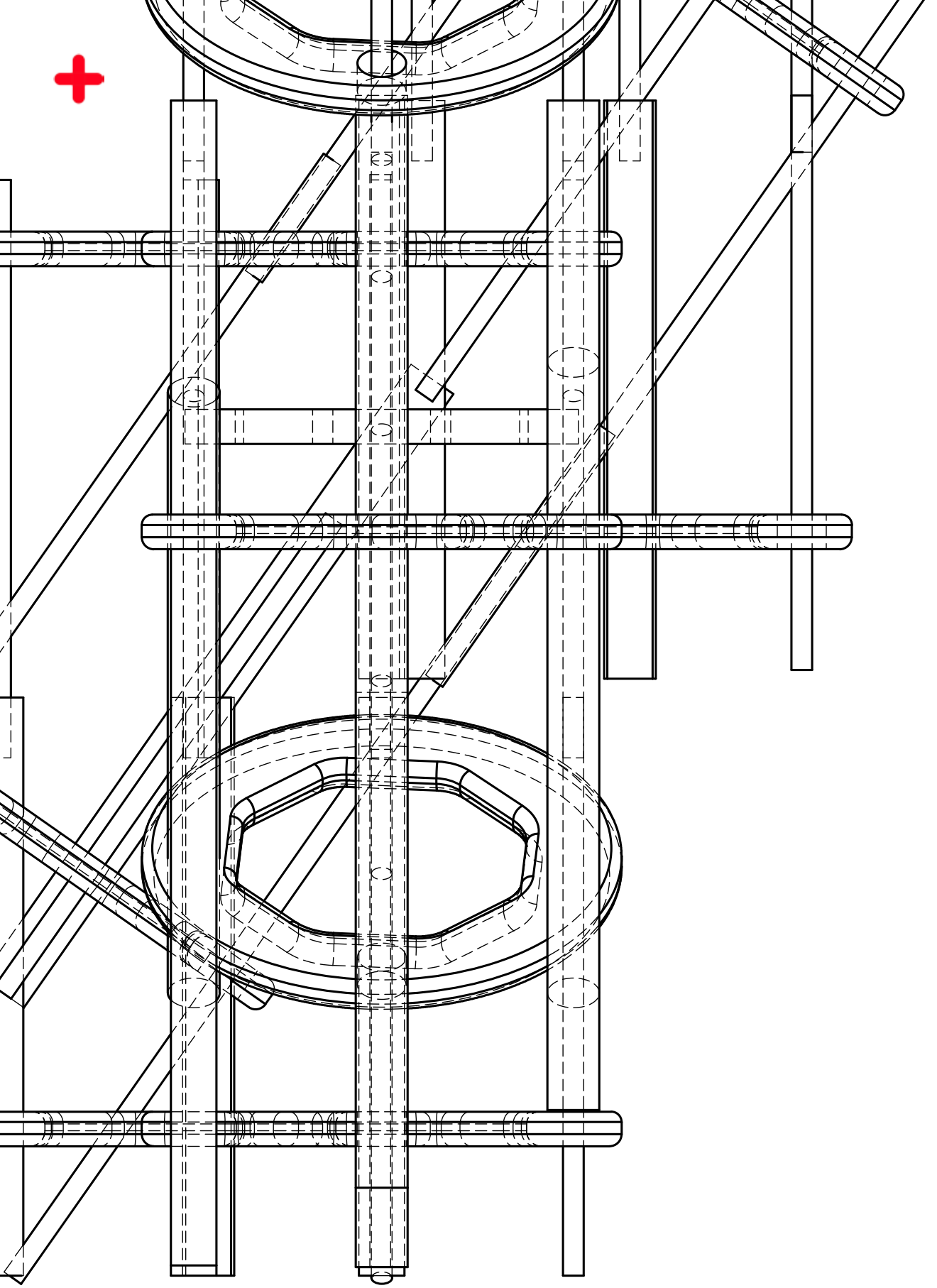

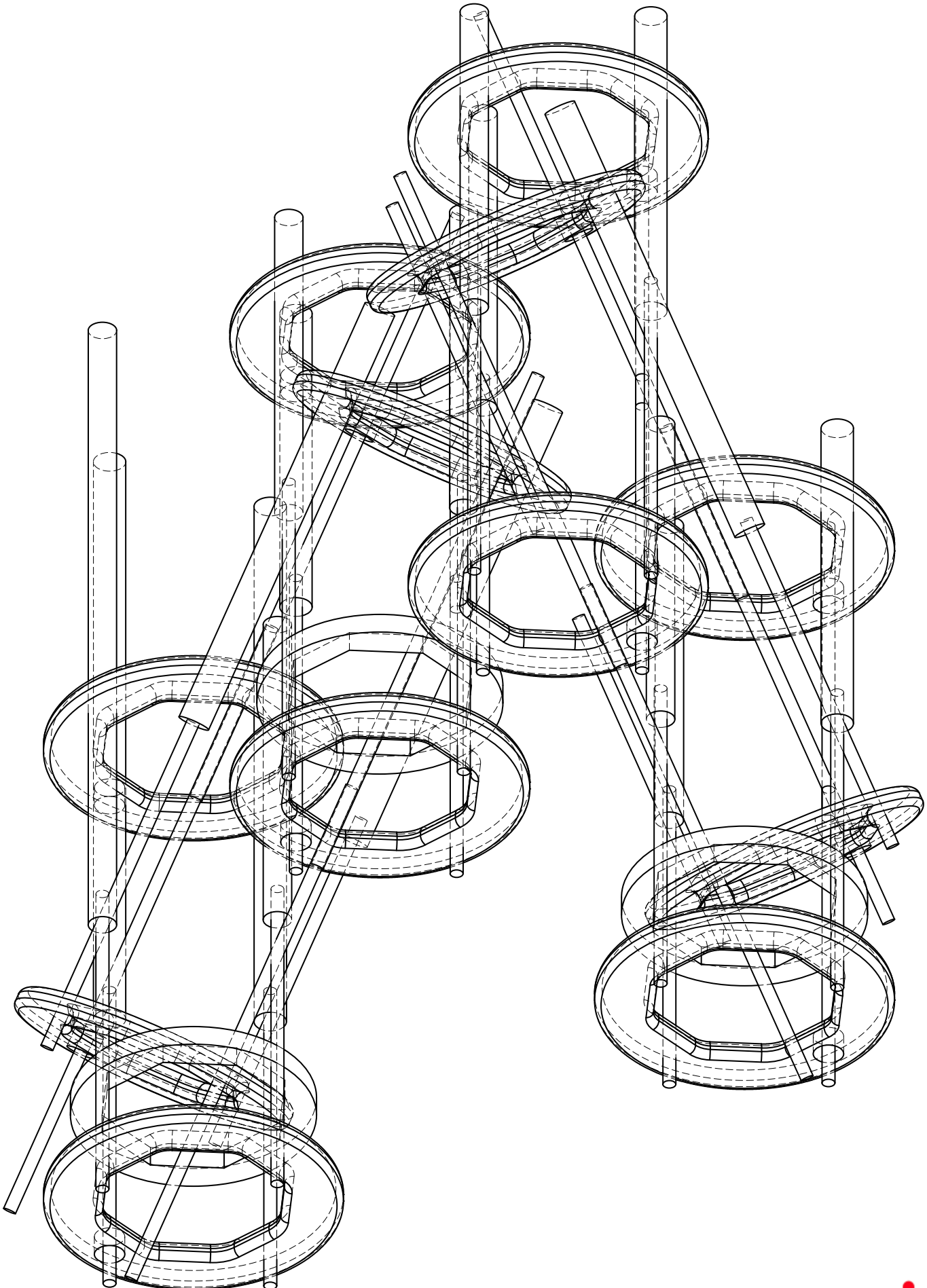

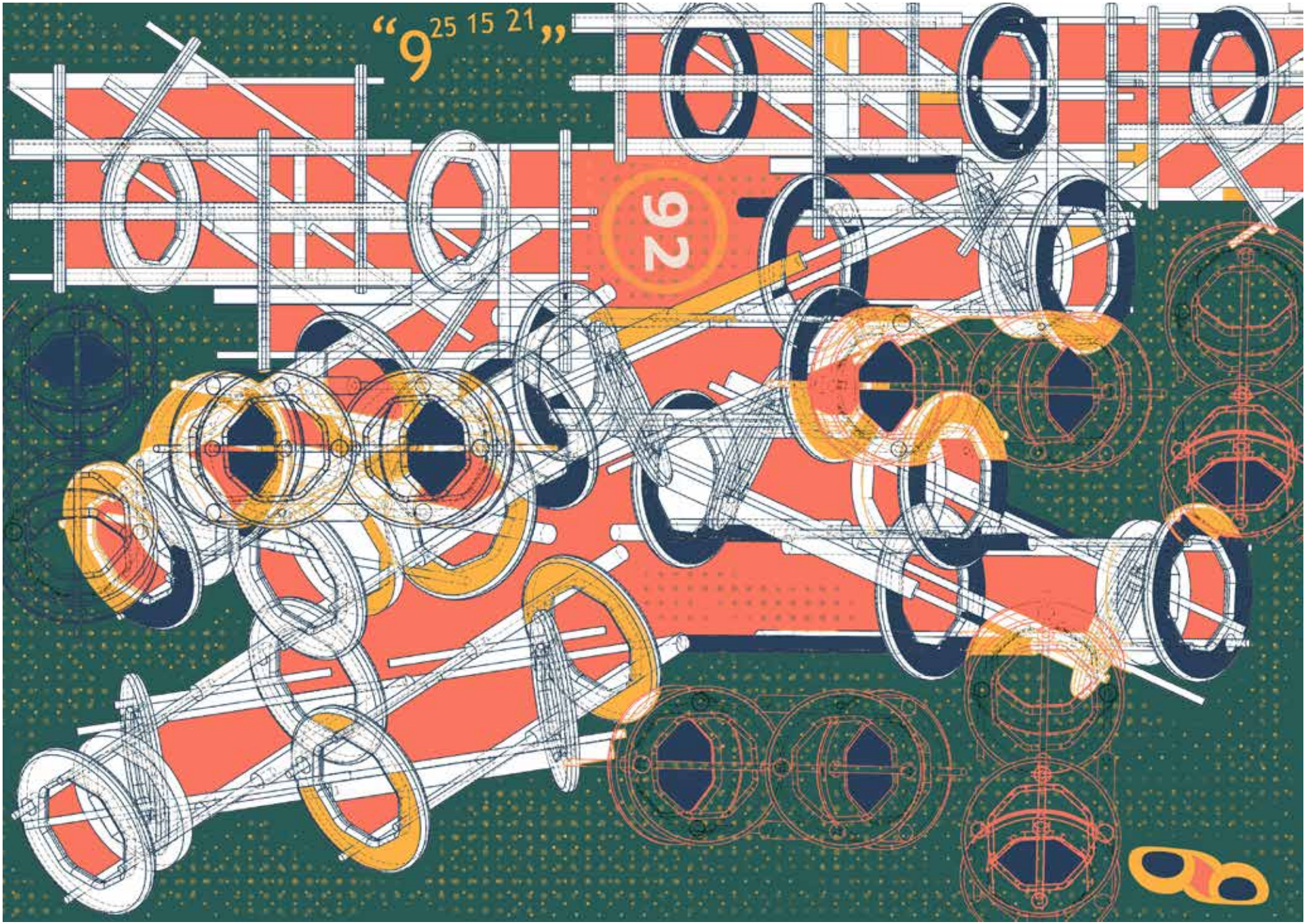
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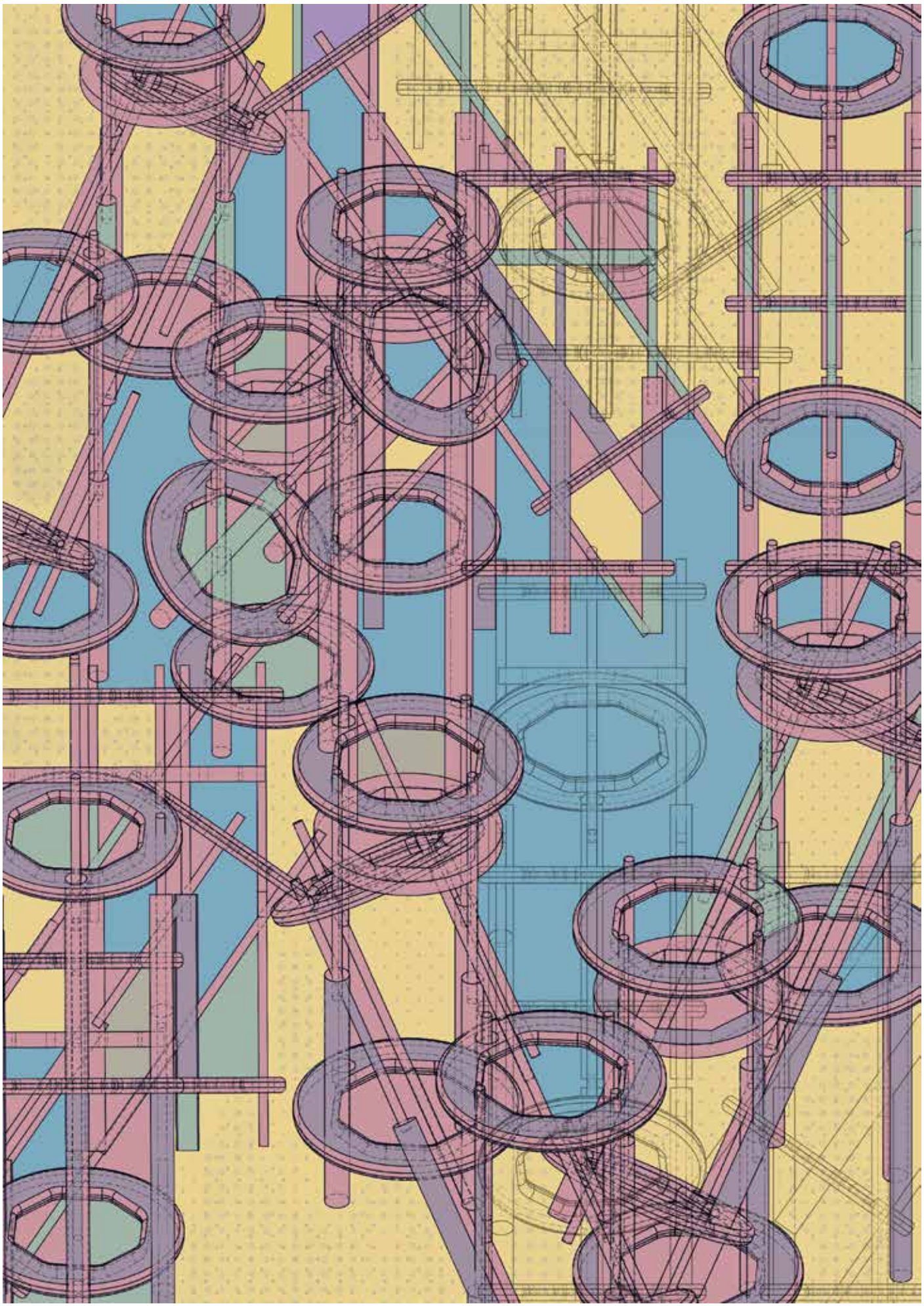

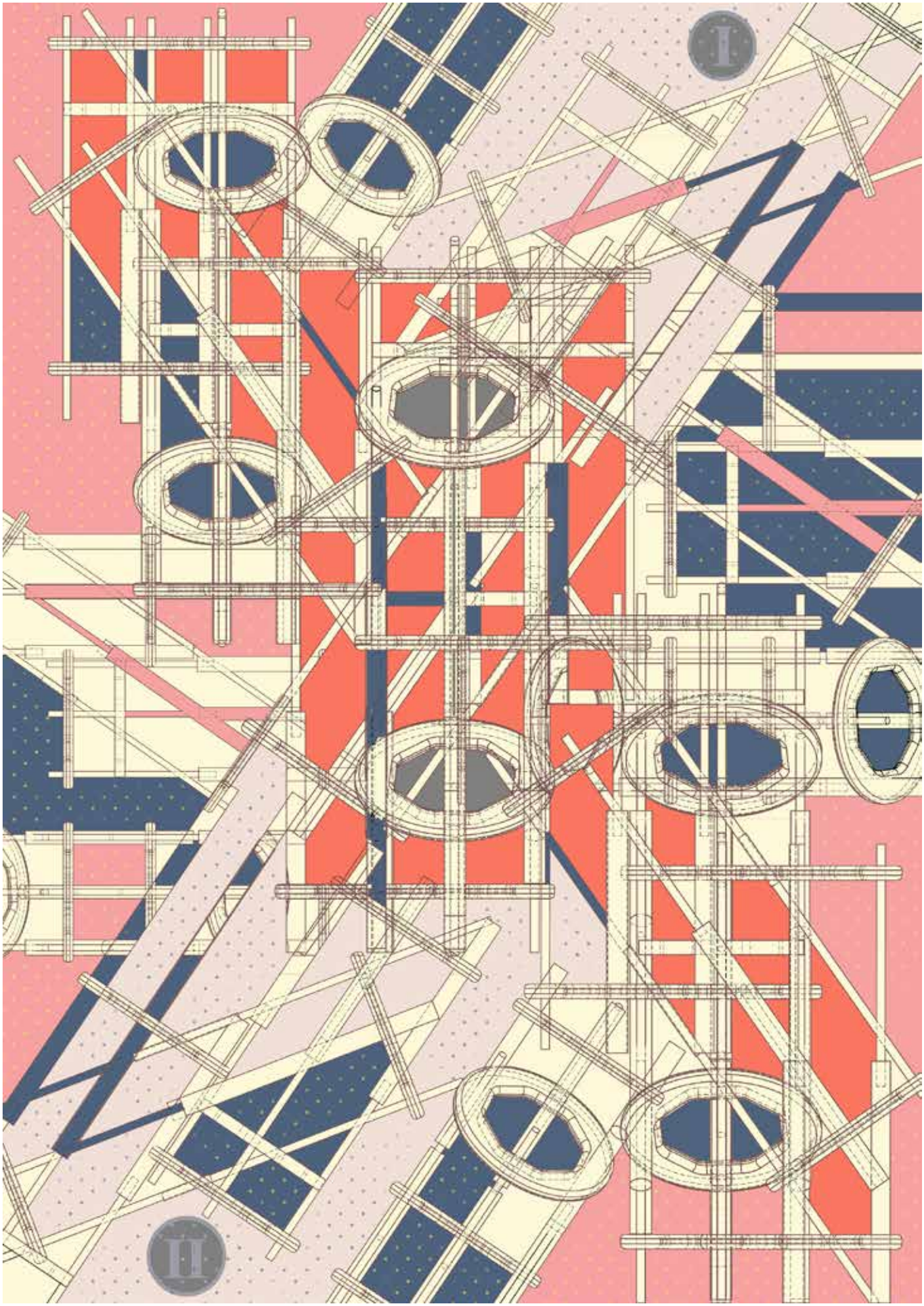

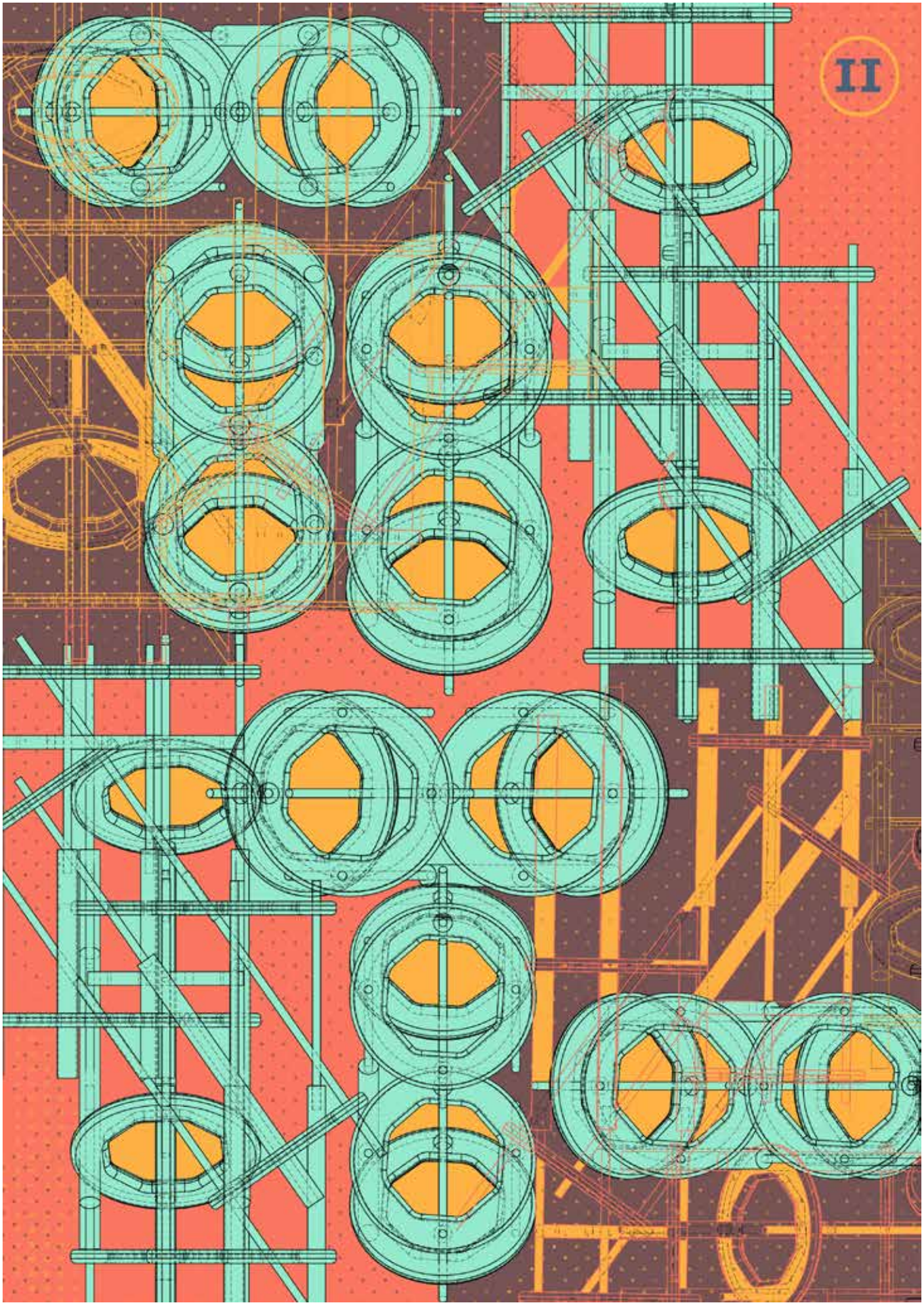
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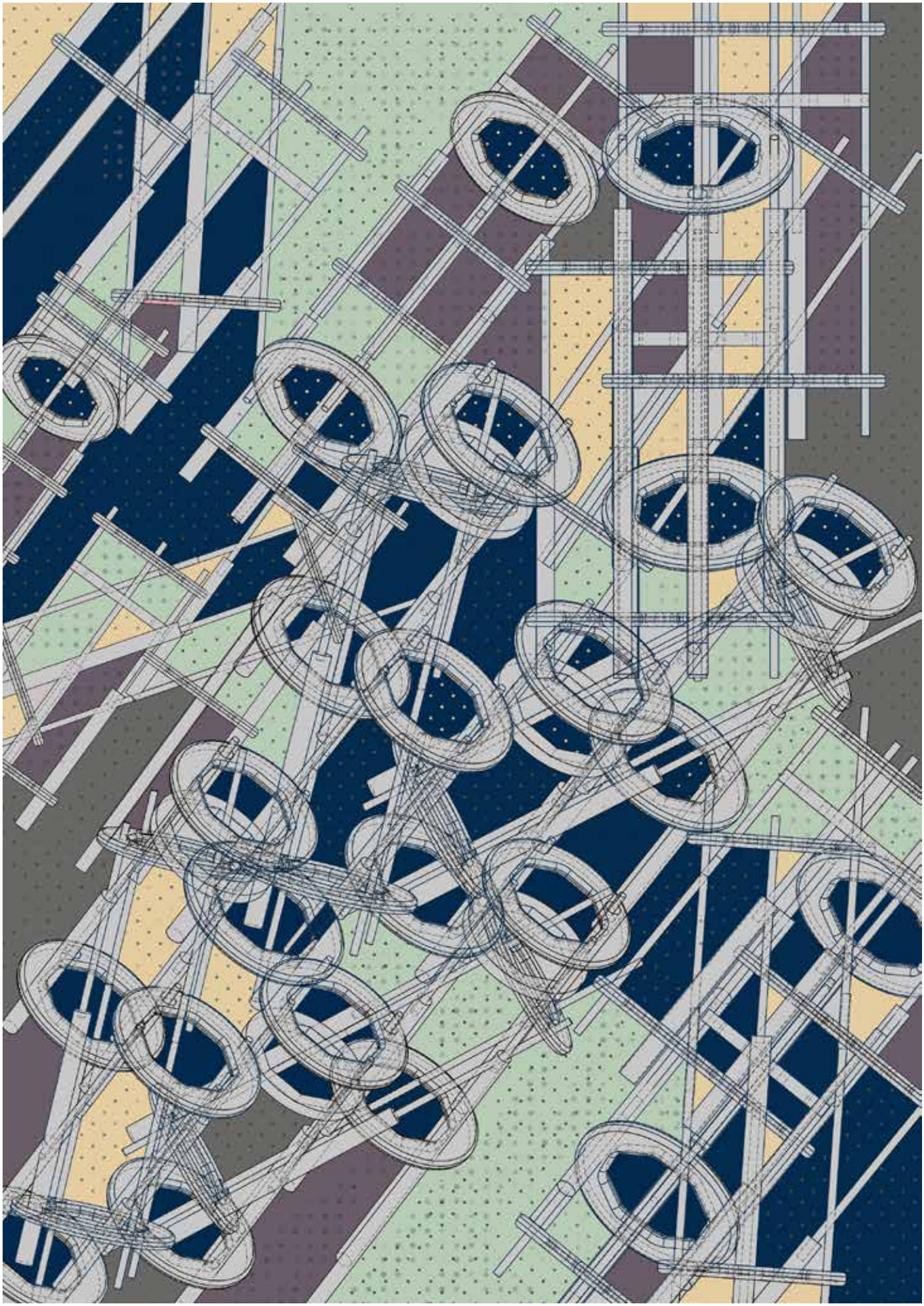

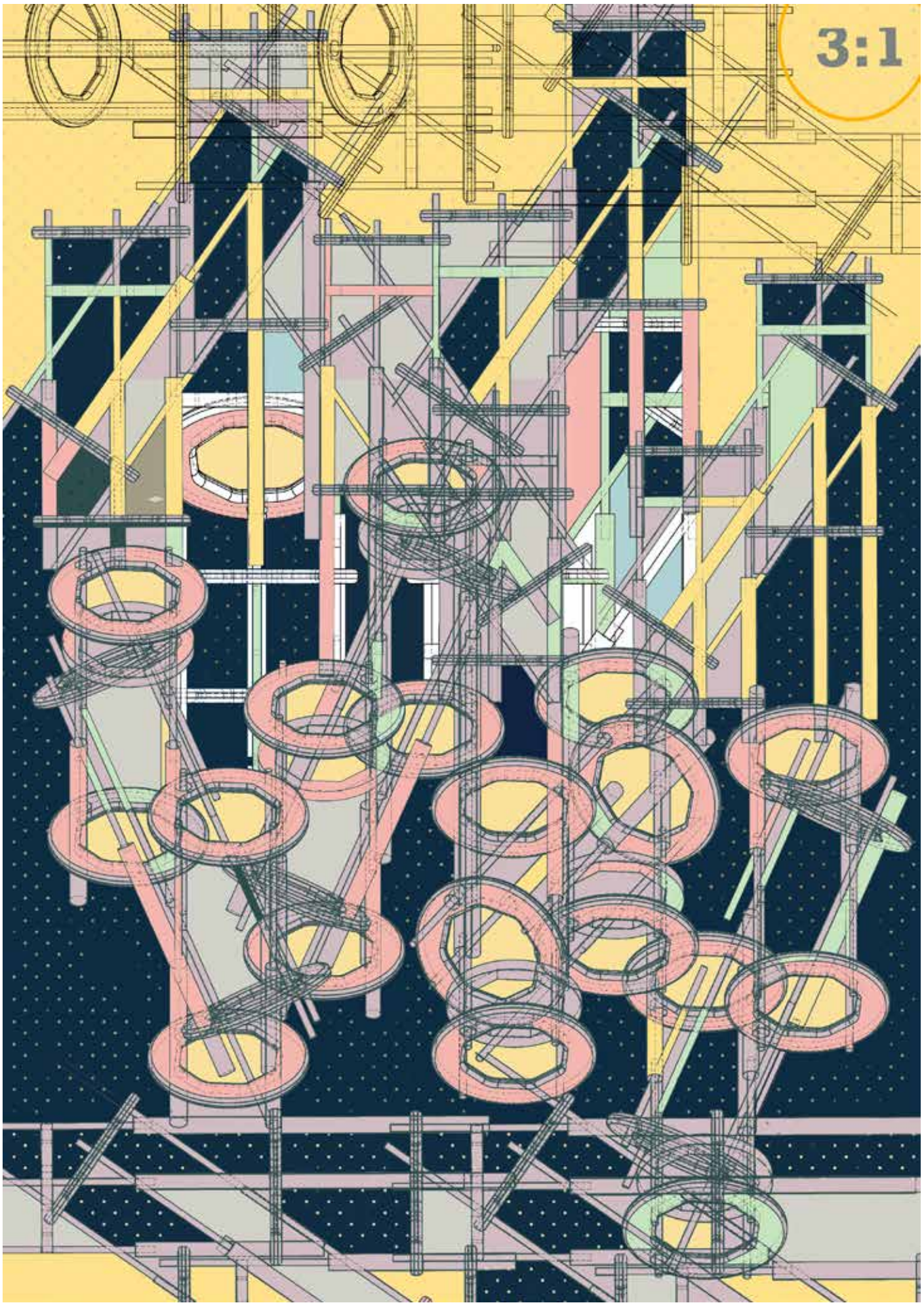
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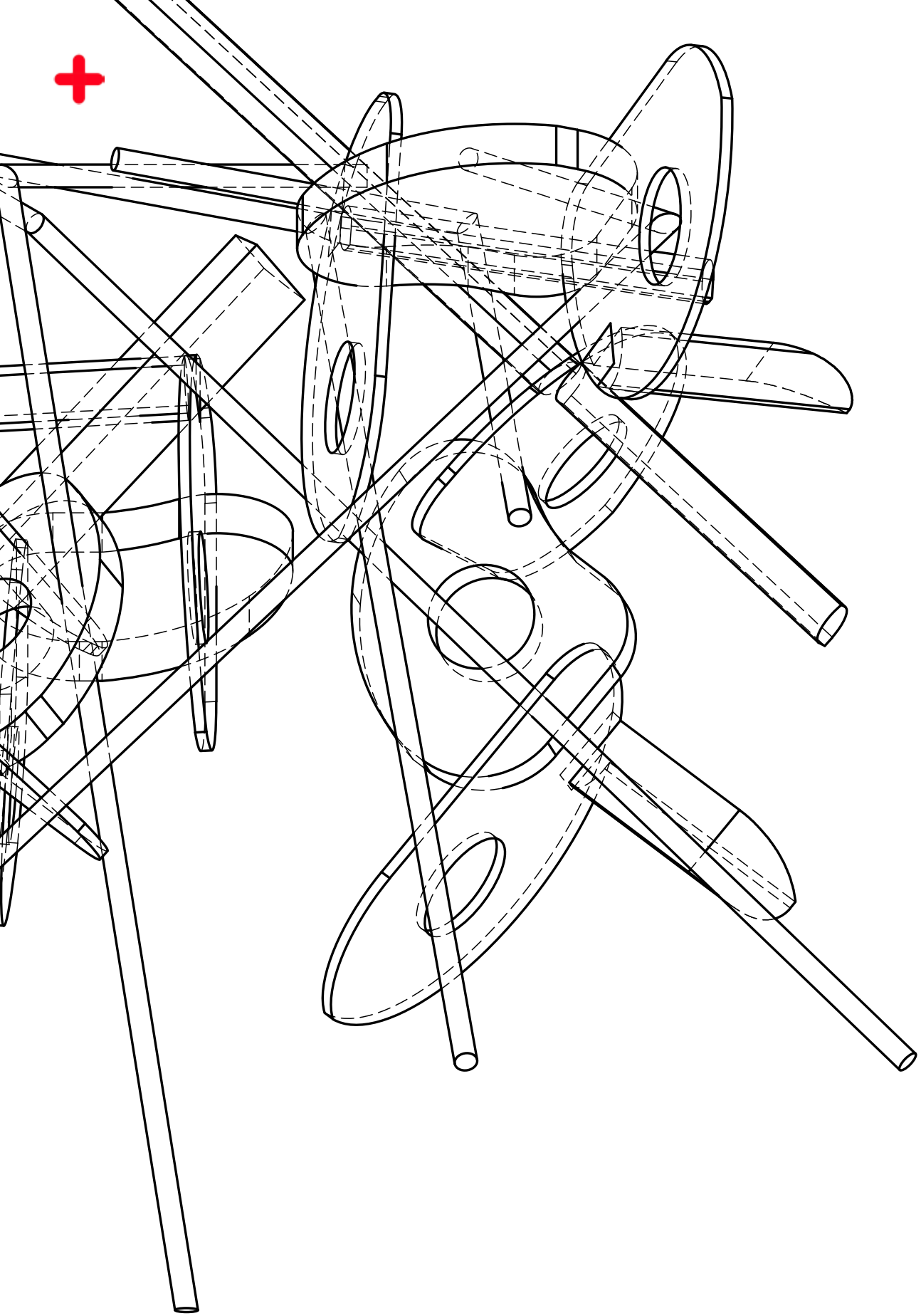

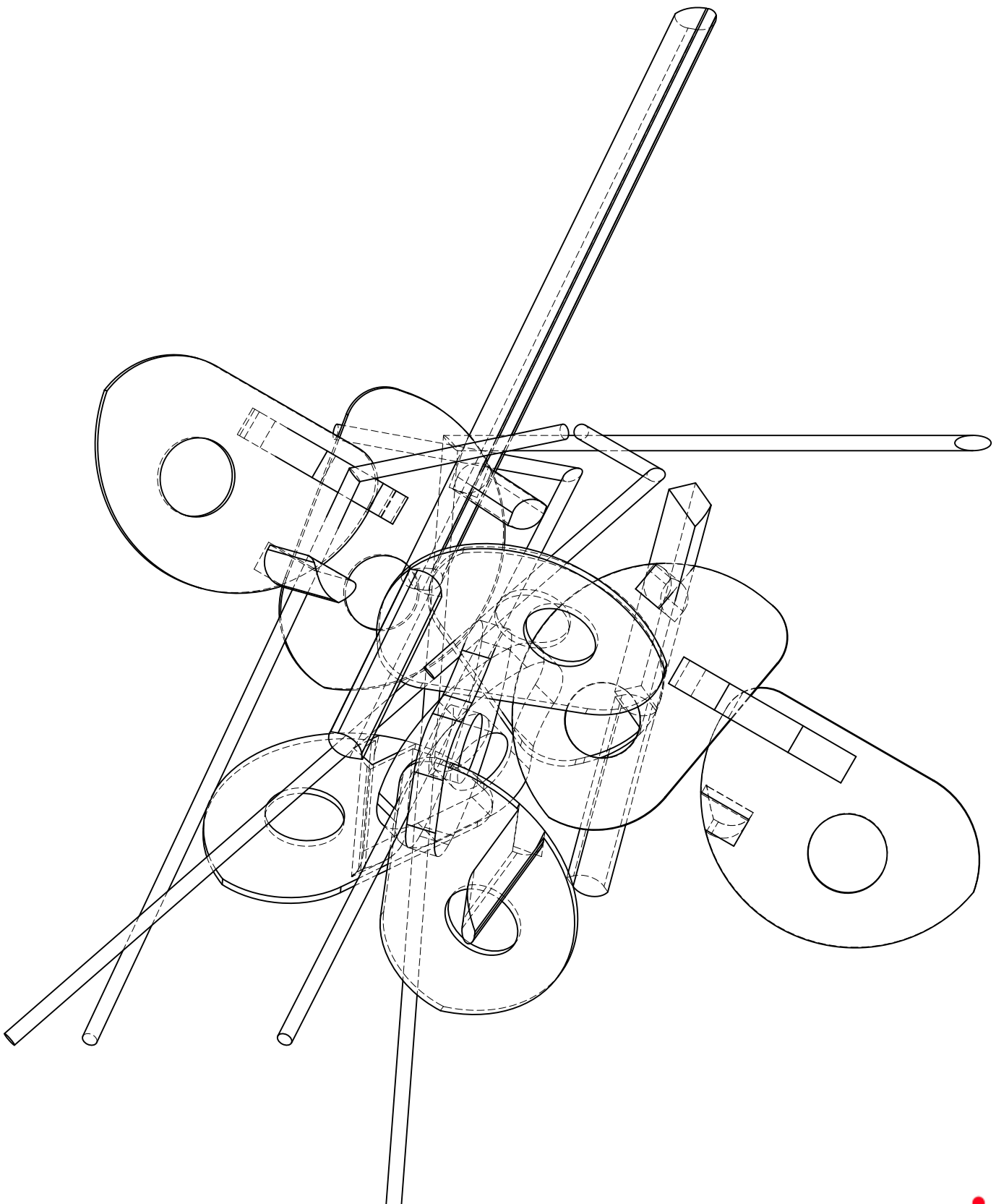

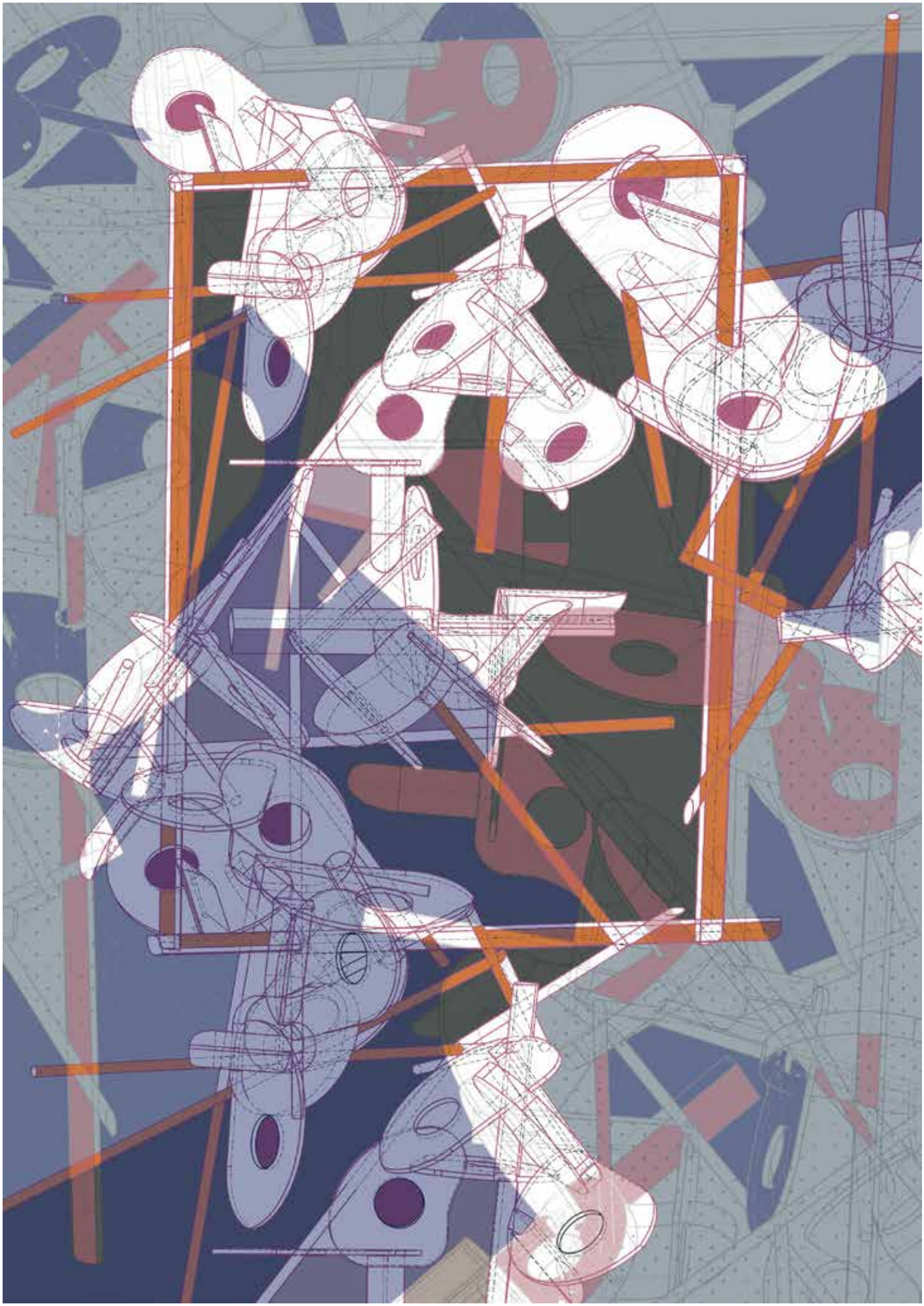

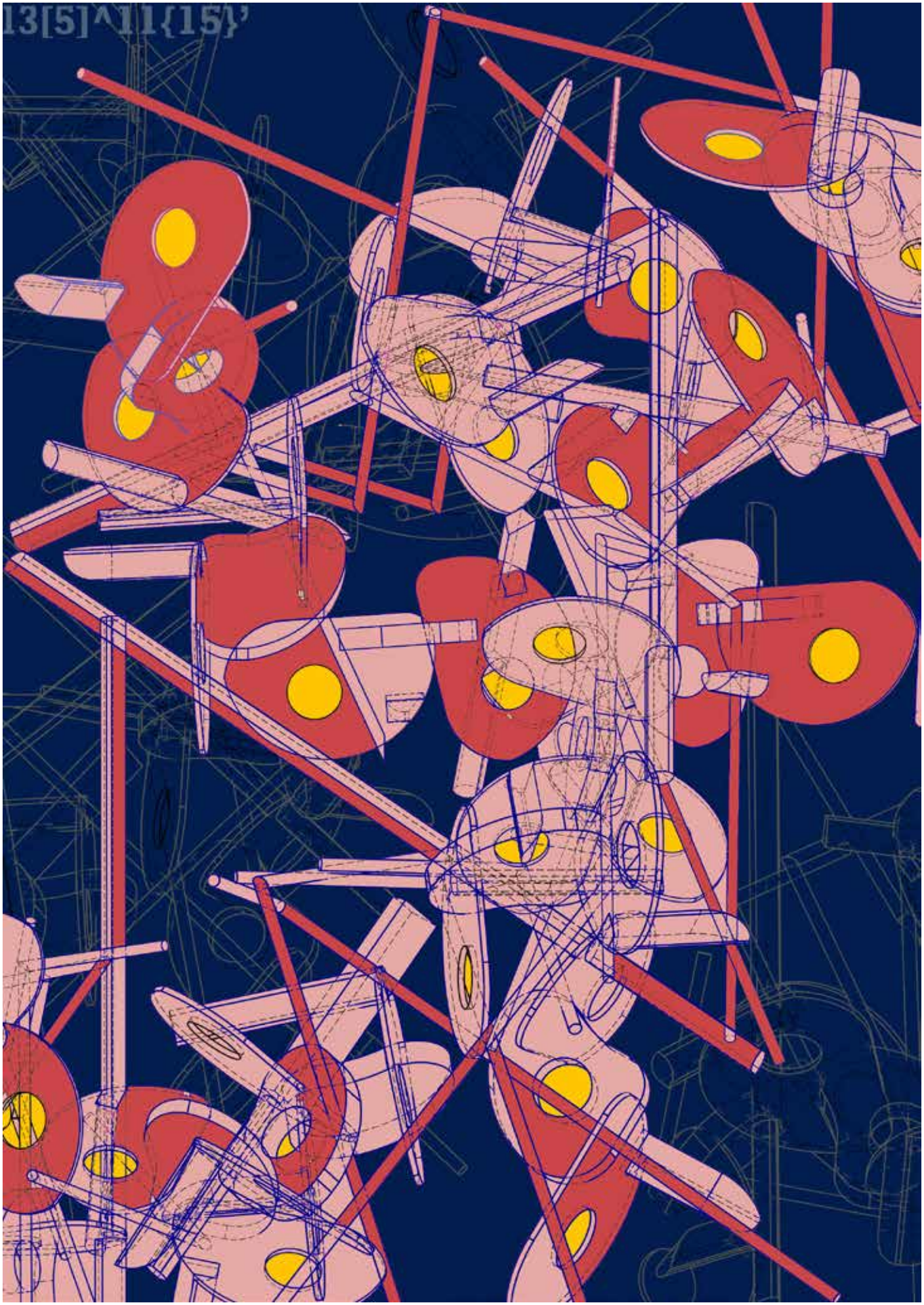
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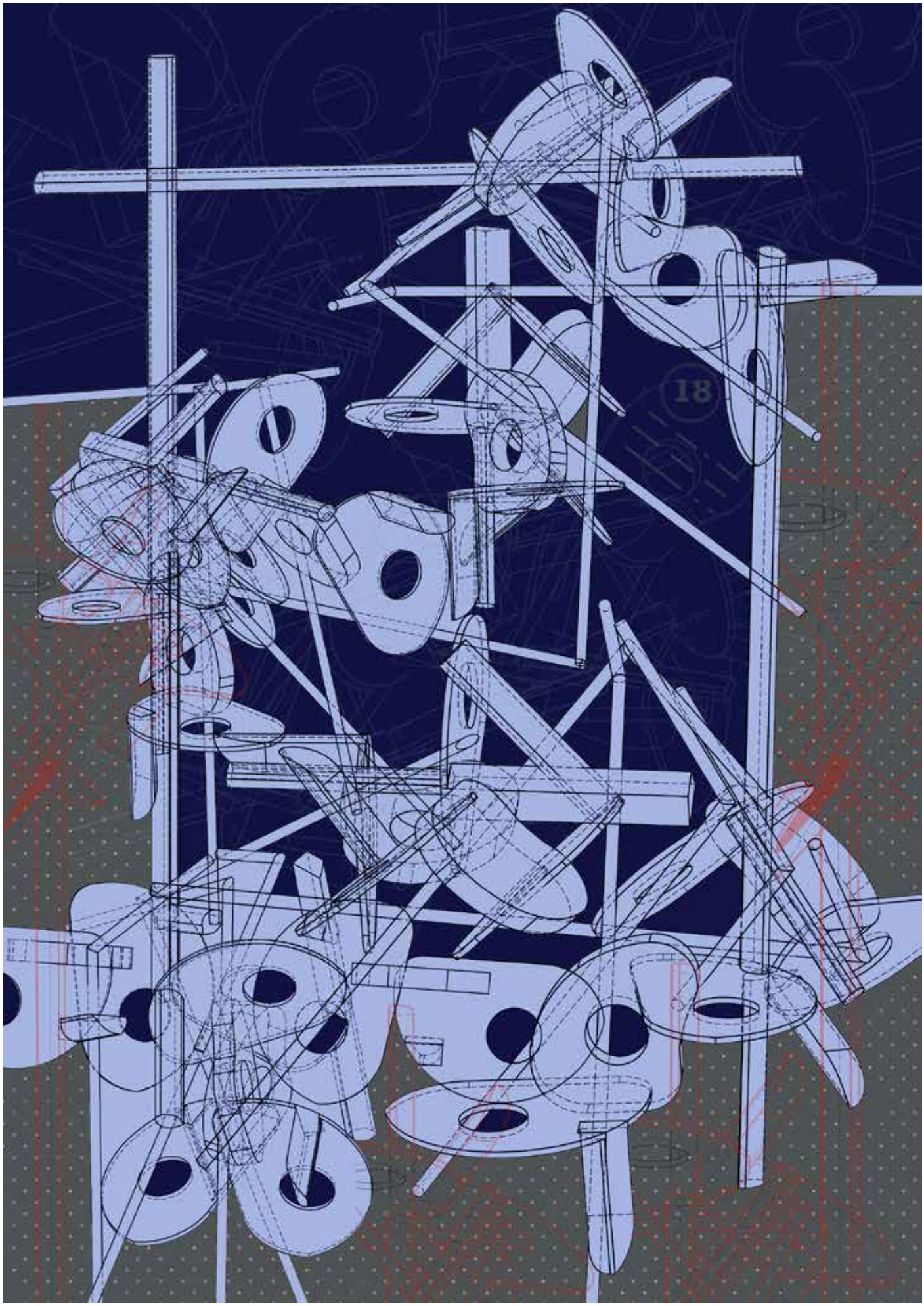

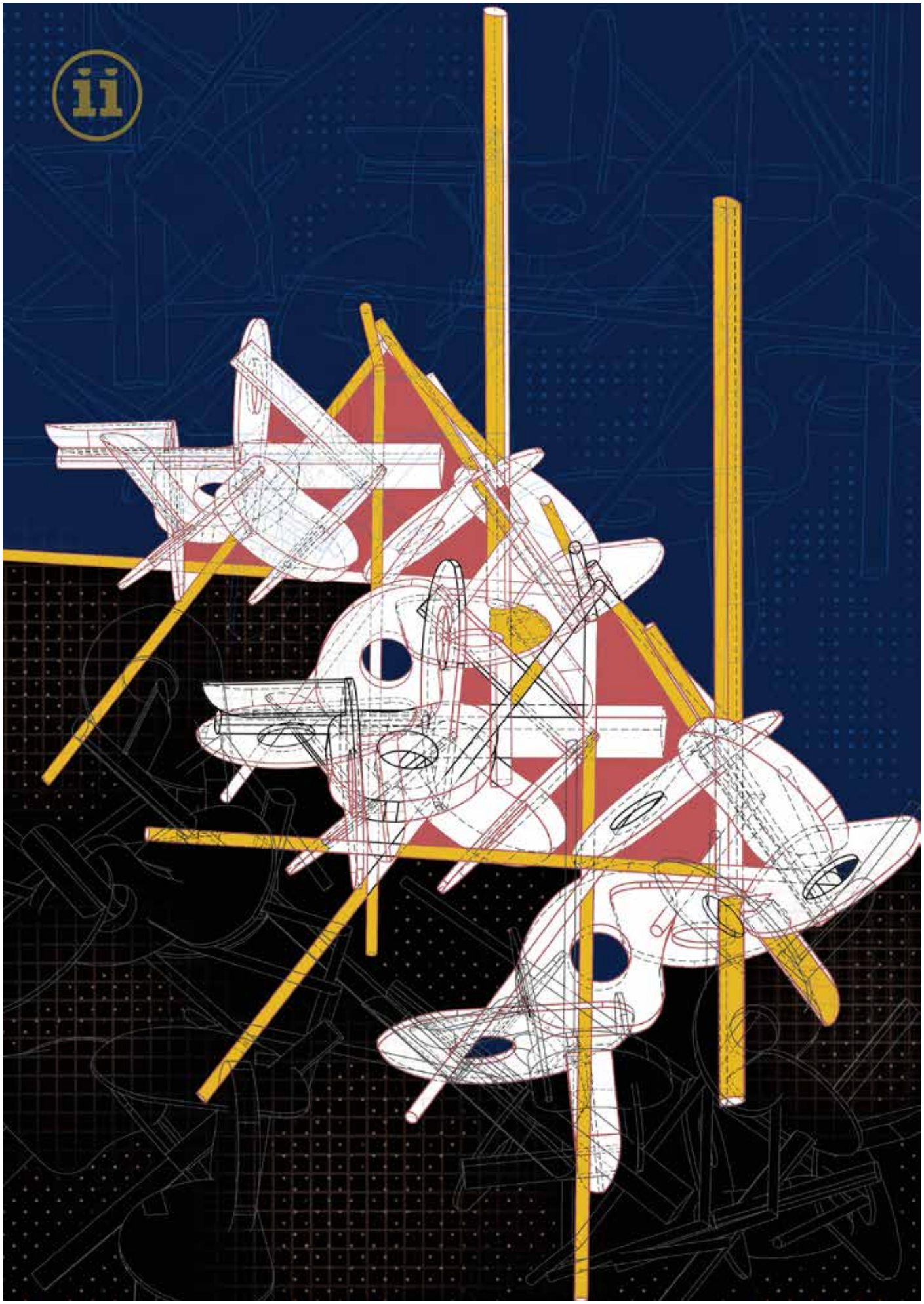

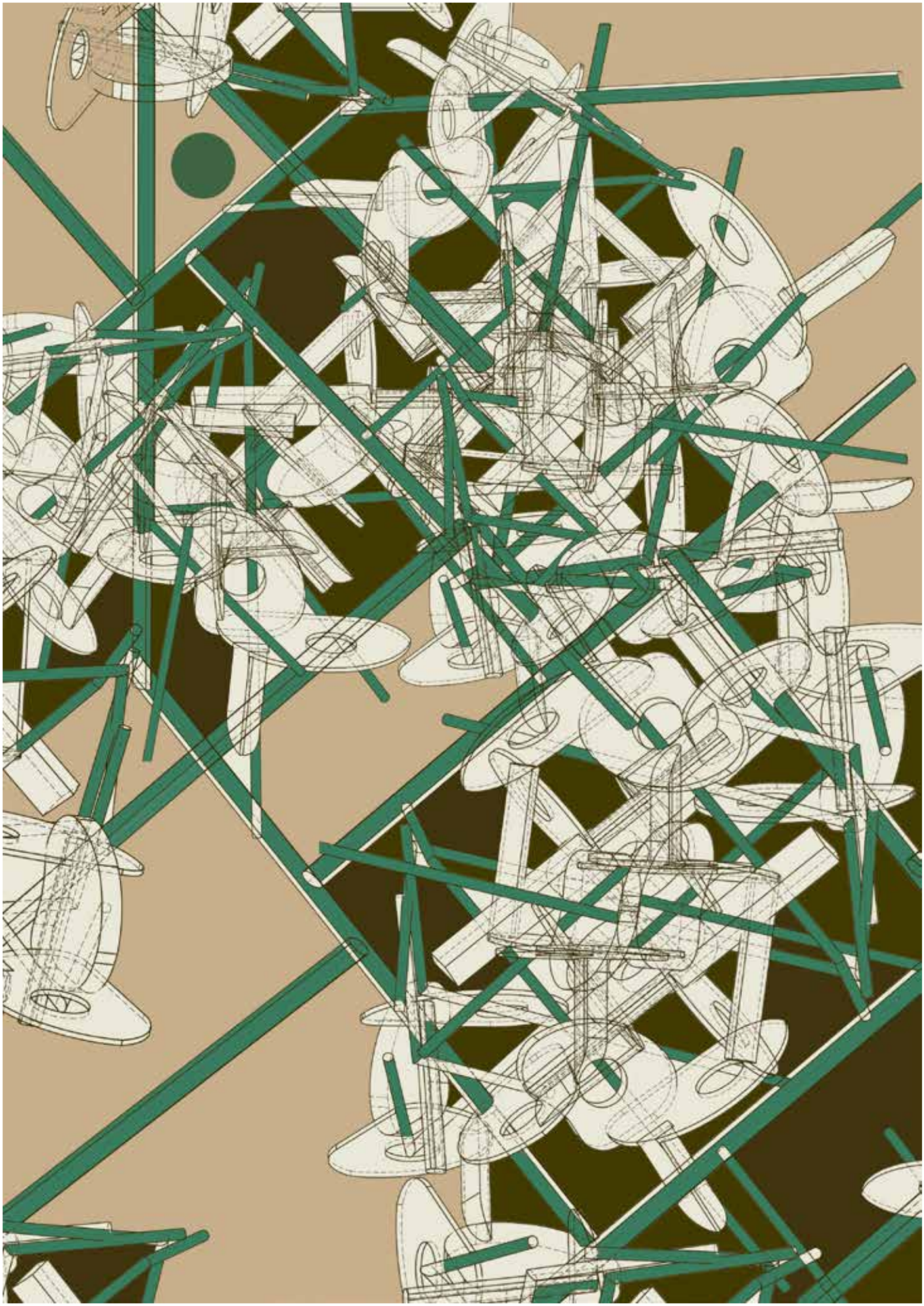

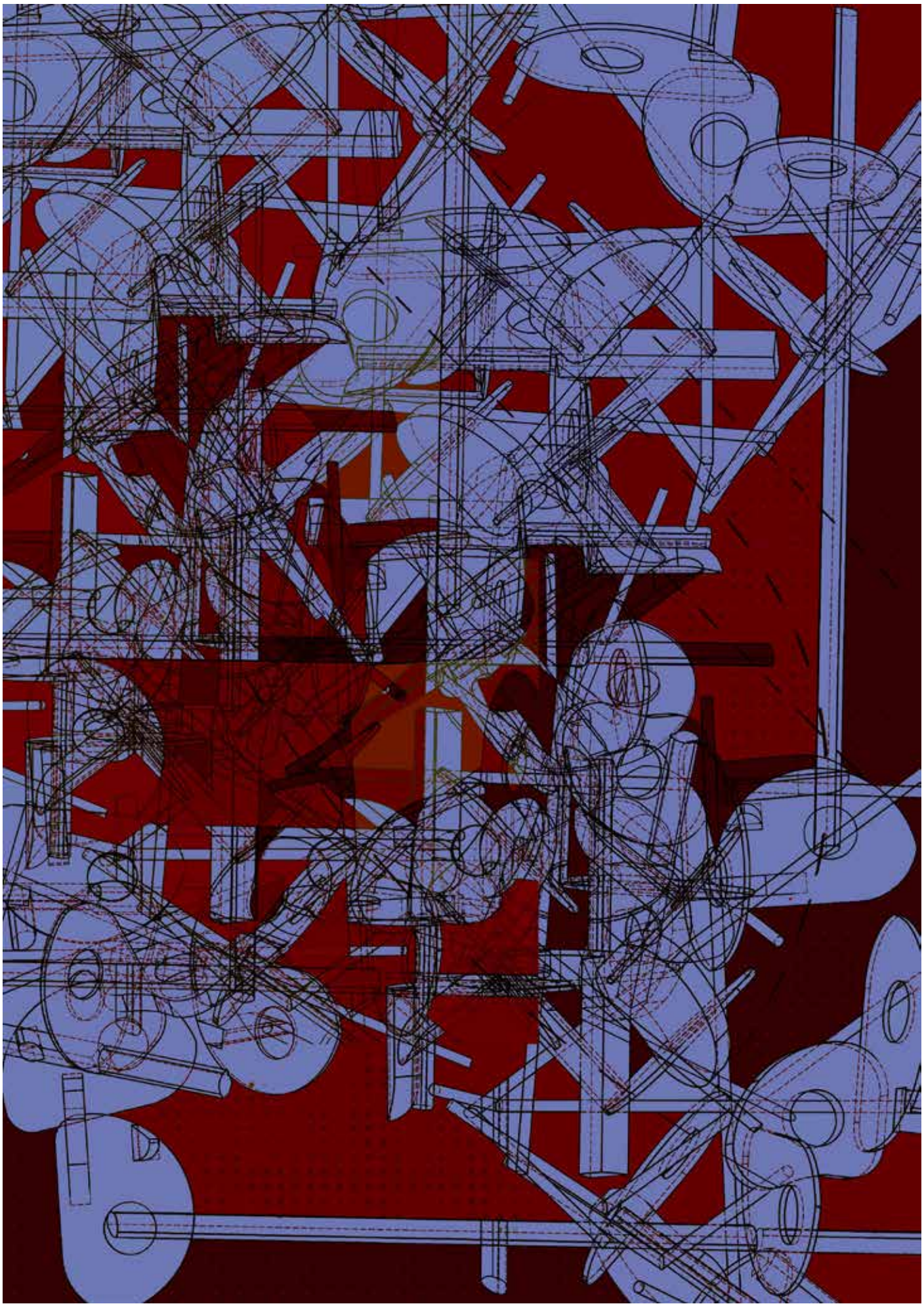

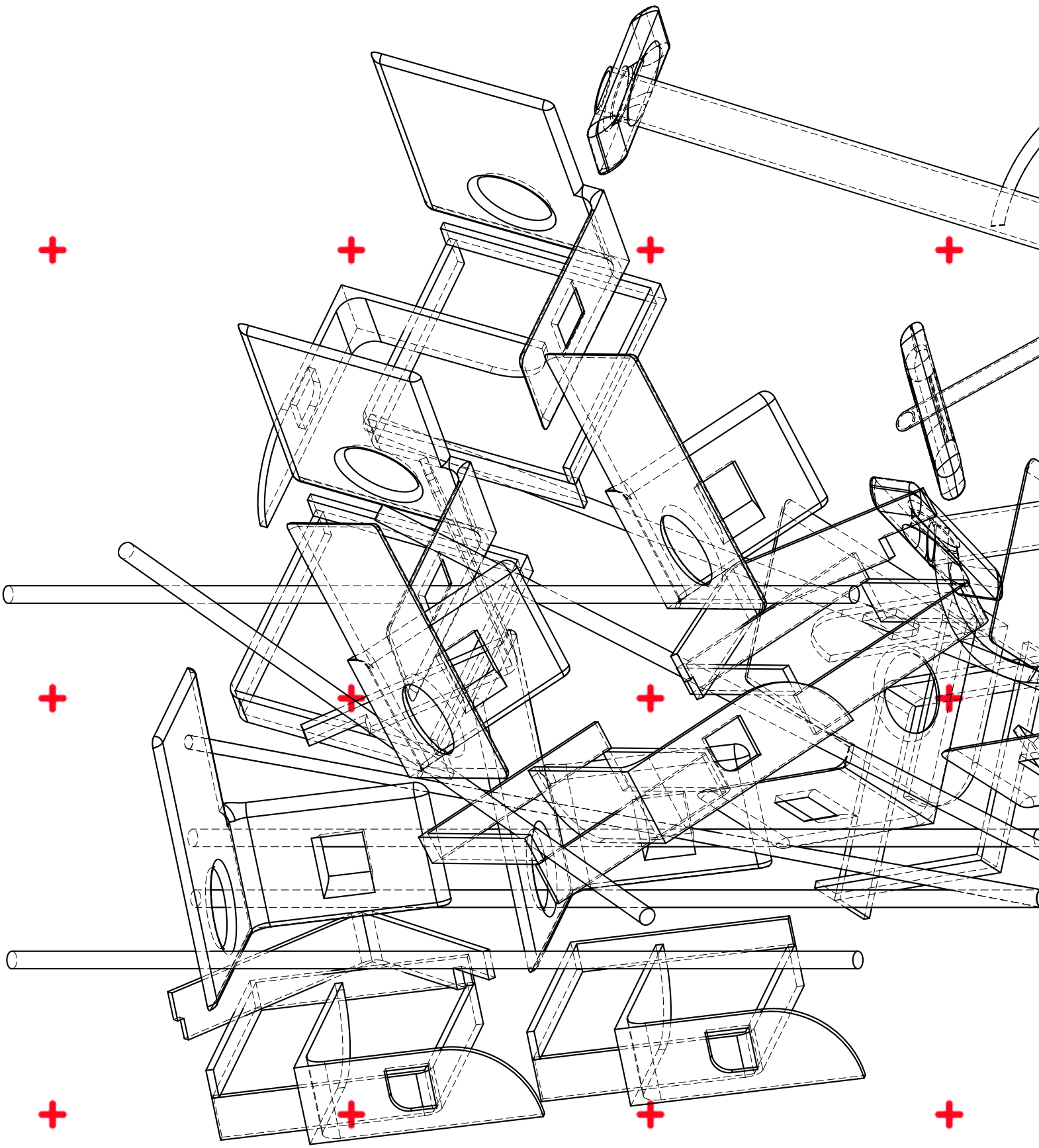

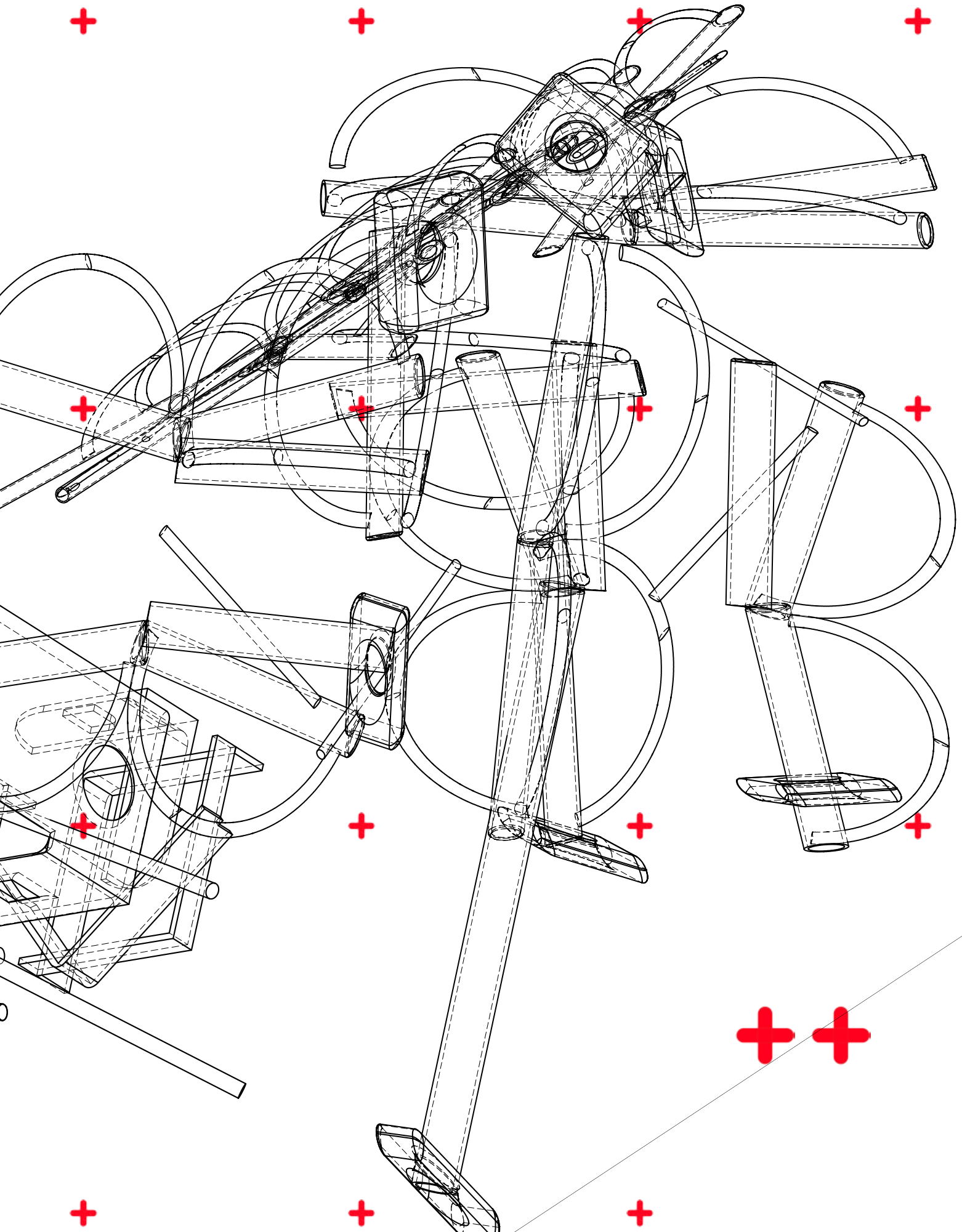

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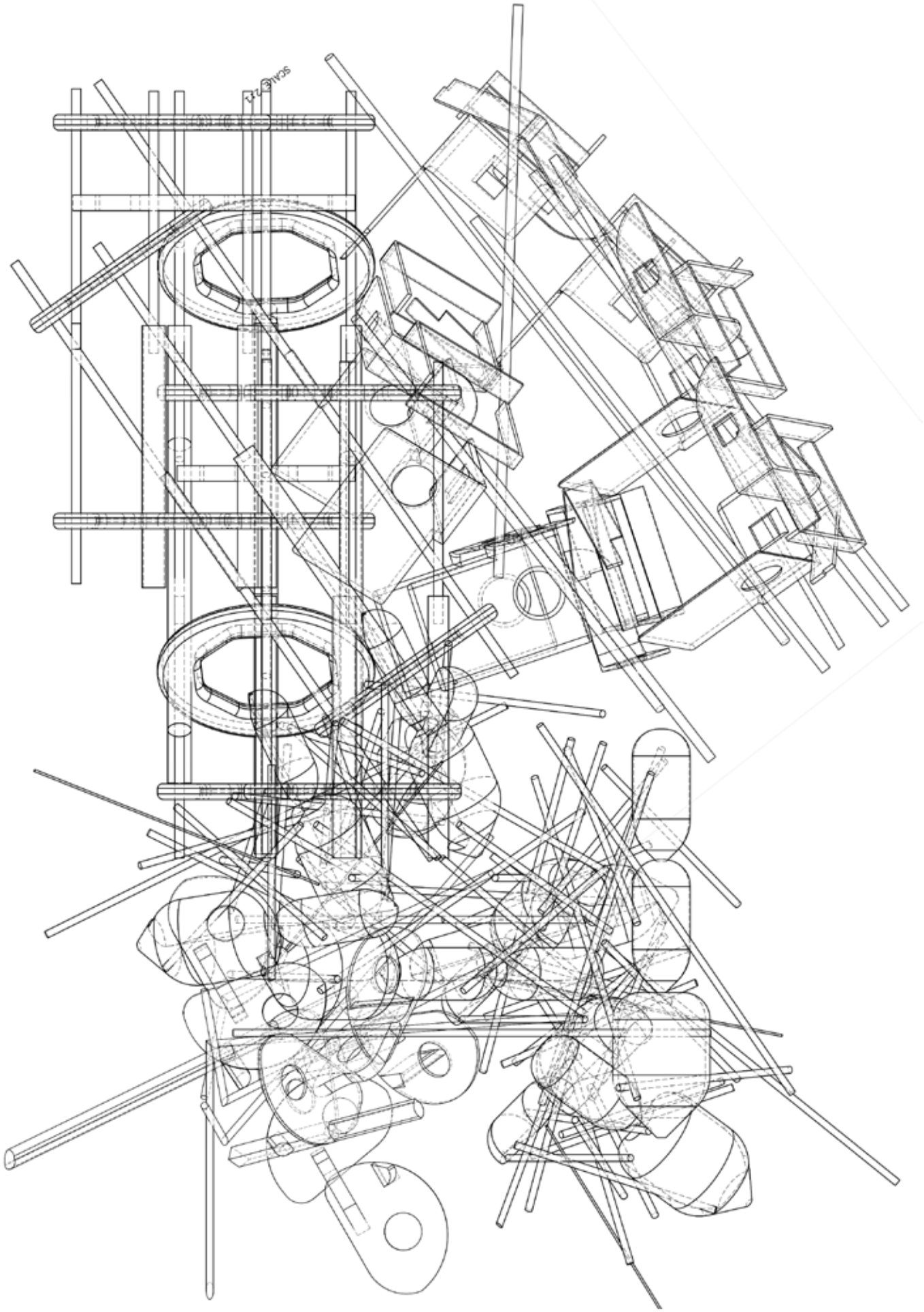
Drawgintific
Operations

‘Drawing operations ++’ is an extended version where two or more diverse systems interact and a dynamic exchange occurs. Initially, there may be friction as each system works to understand the other’s structure, and data. Over time and space, as they adapt and align, a deeper connection emerges within the system. This mutual understanding leads to the creation of shared metadata—a synthesized layer of information that reflects their interaction and enhances their ability to work together. new layer of meaning—a shared metadata that encapsulates their interaction.

When ideal systems fully understand each other’s data, they dissolve their individual identities and ascend to a higher level of calibration and synergy. In this kind of operation we can see the complete record of interaction, friction and calibration.

I am taking this liberty to say that ‘The idea of drawing is not limited to it being an art form anymore, but it has translated itself into a medium of creation.’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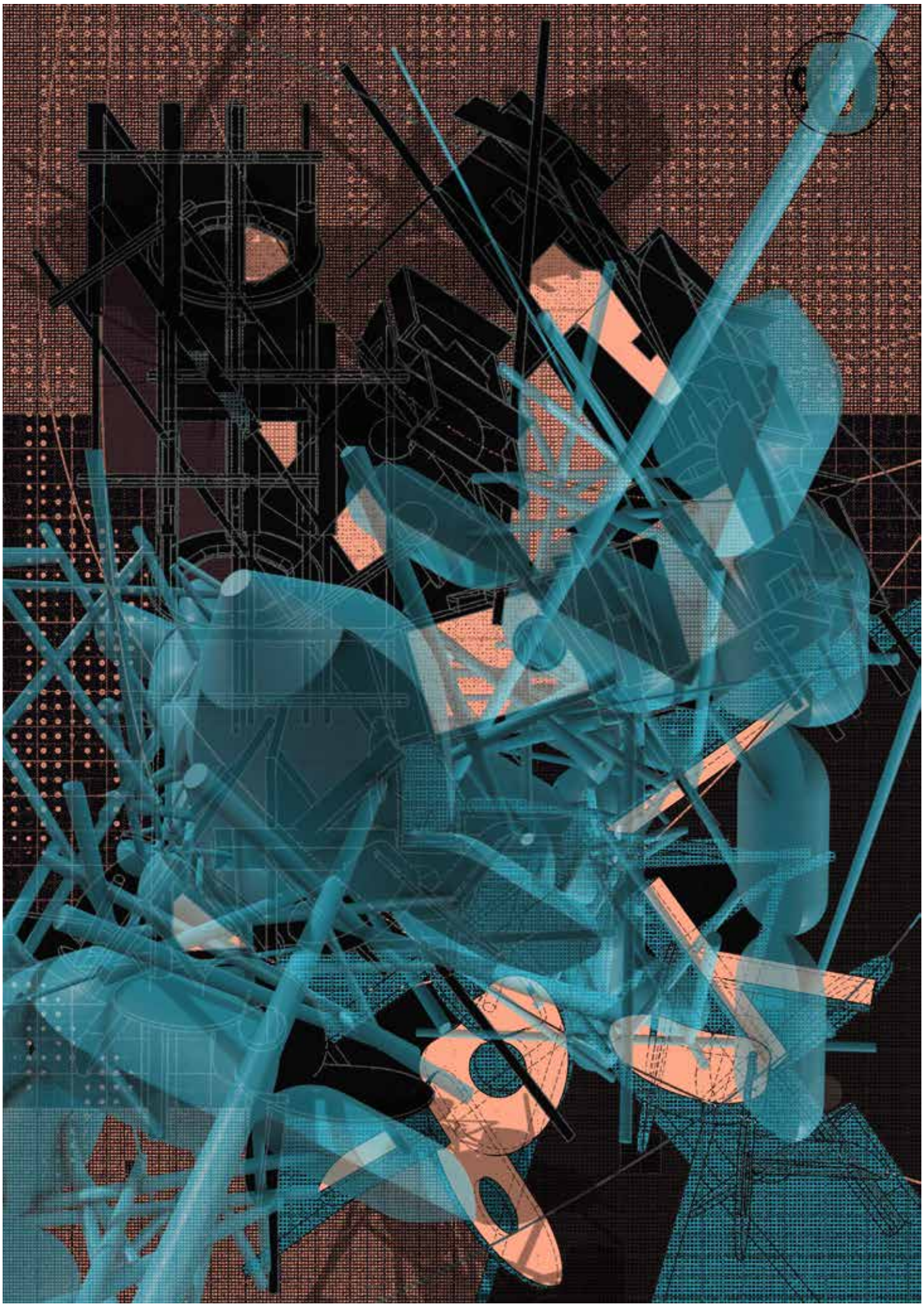

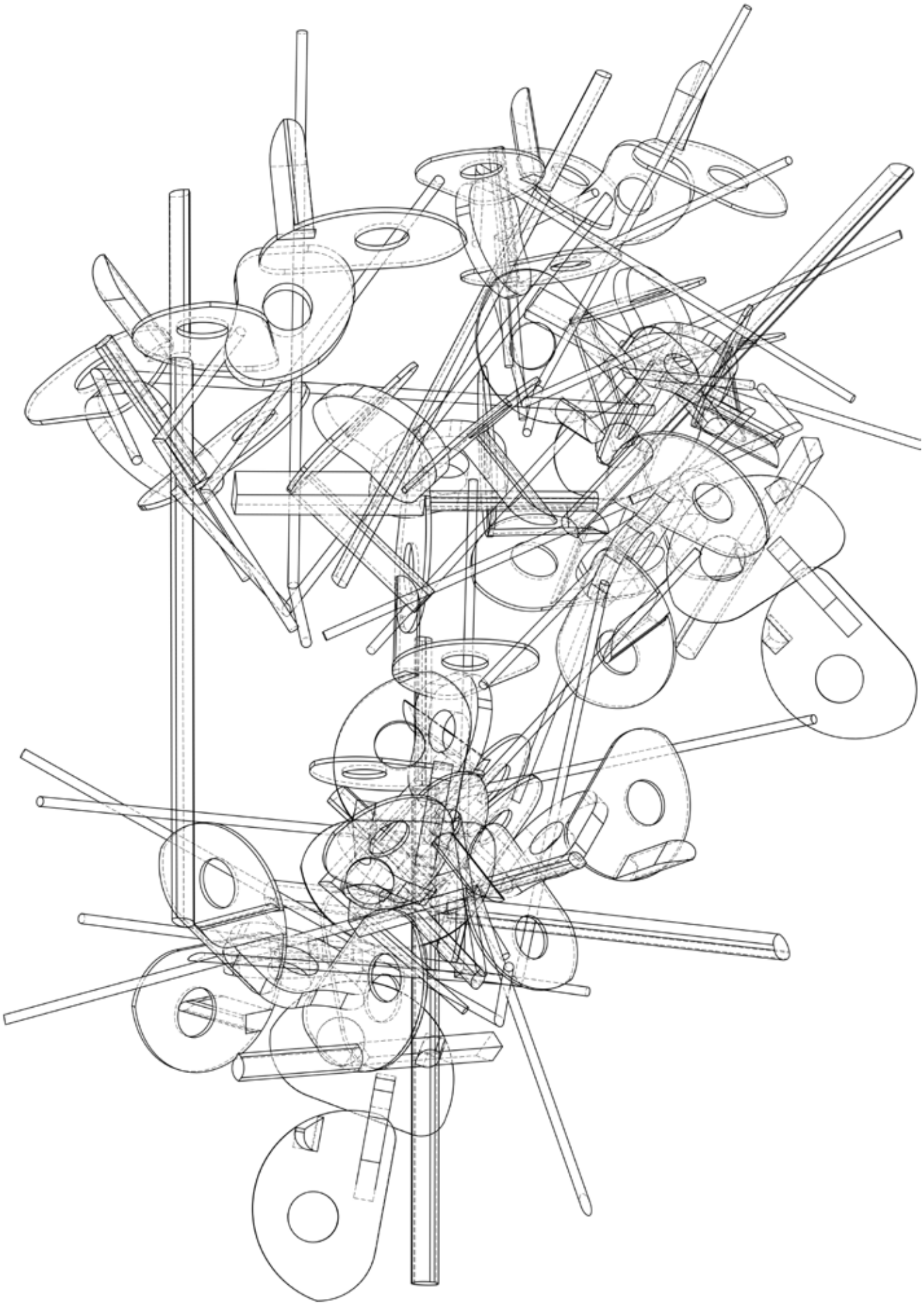

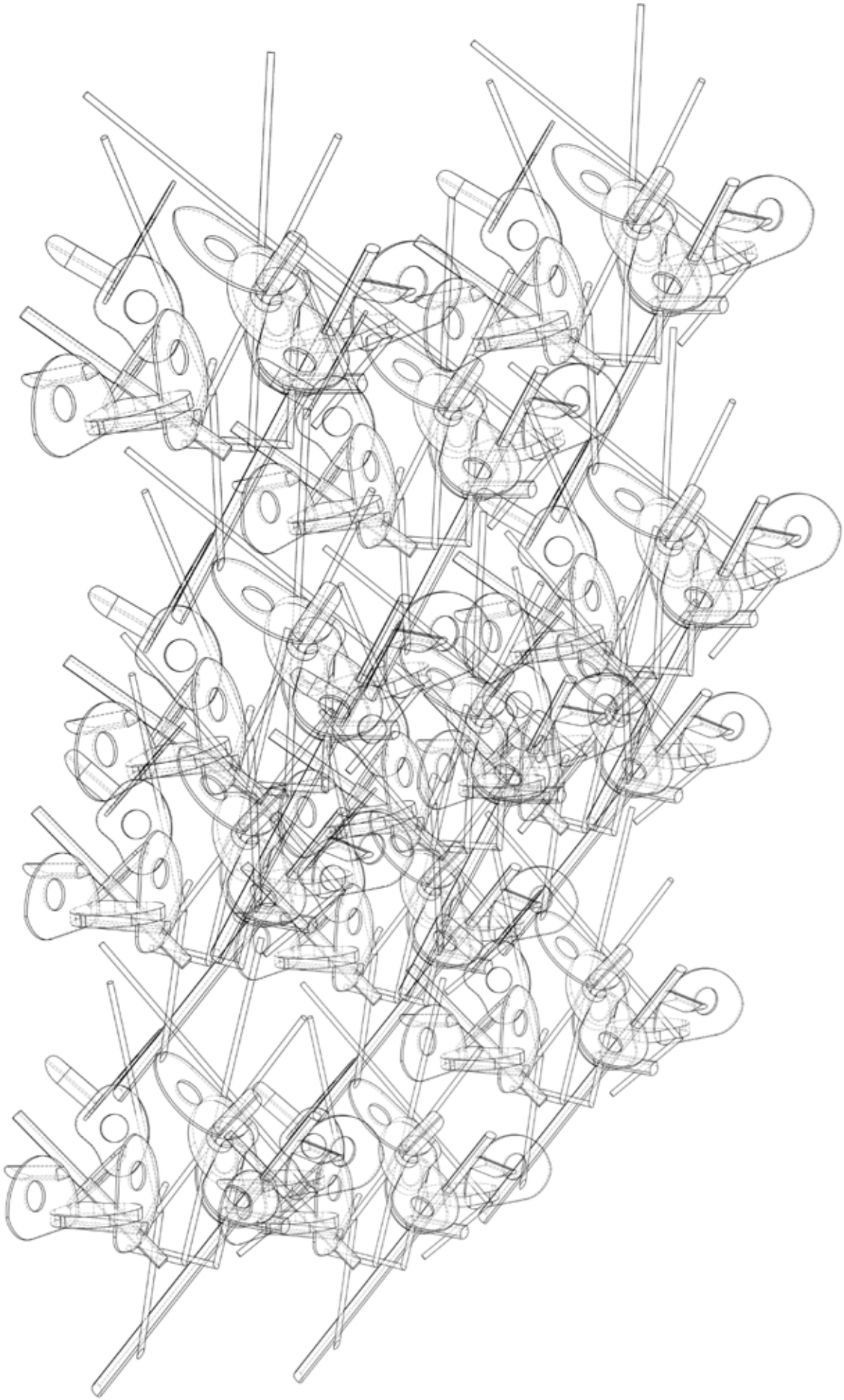

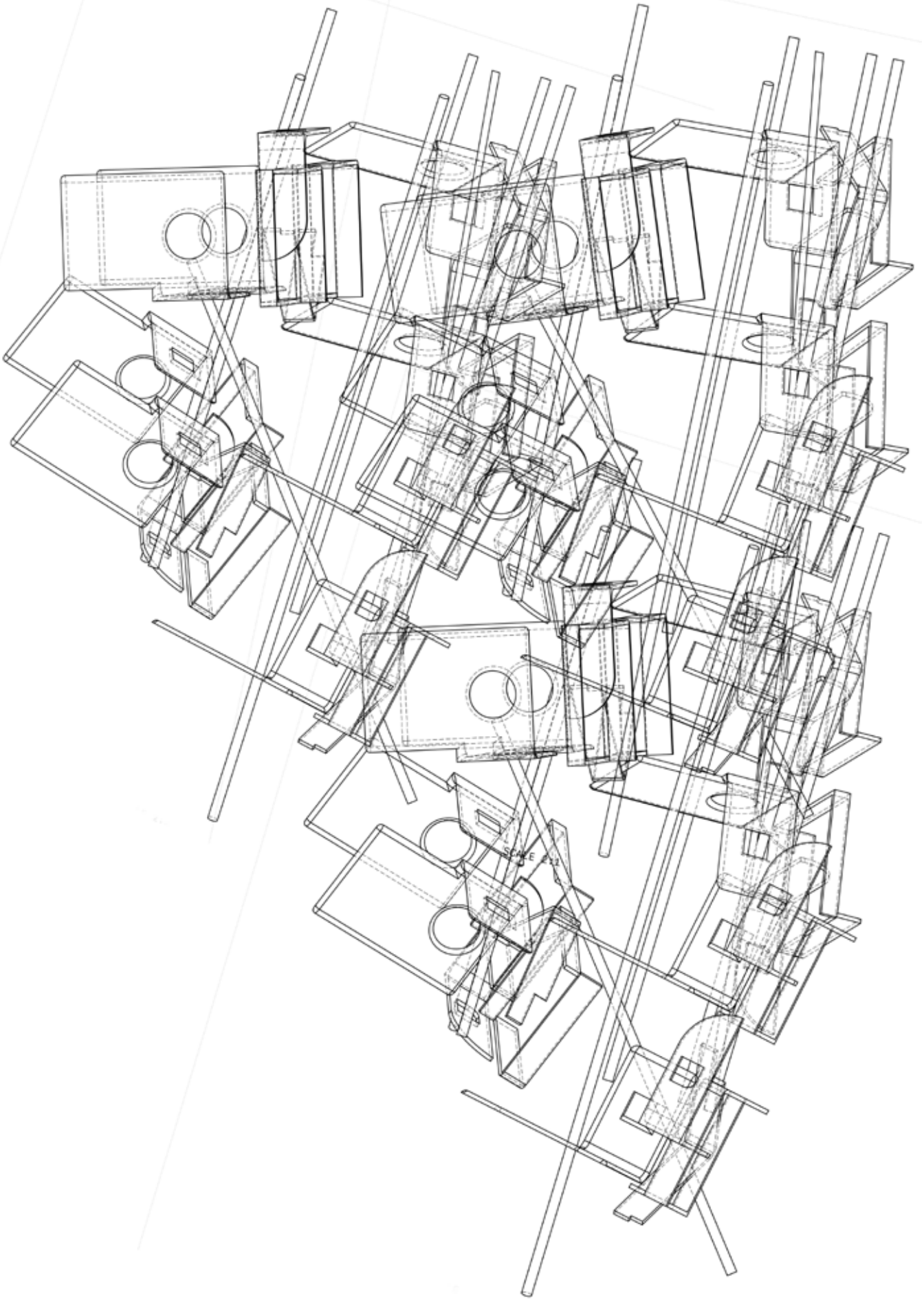

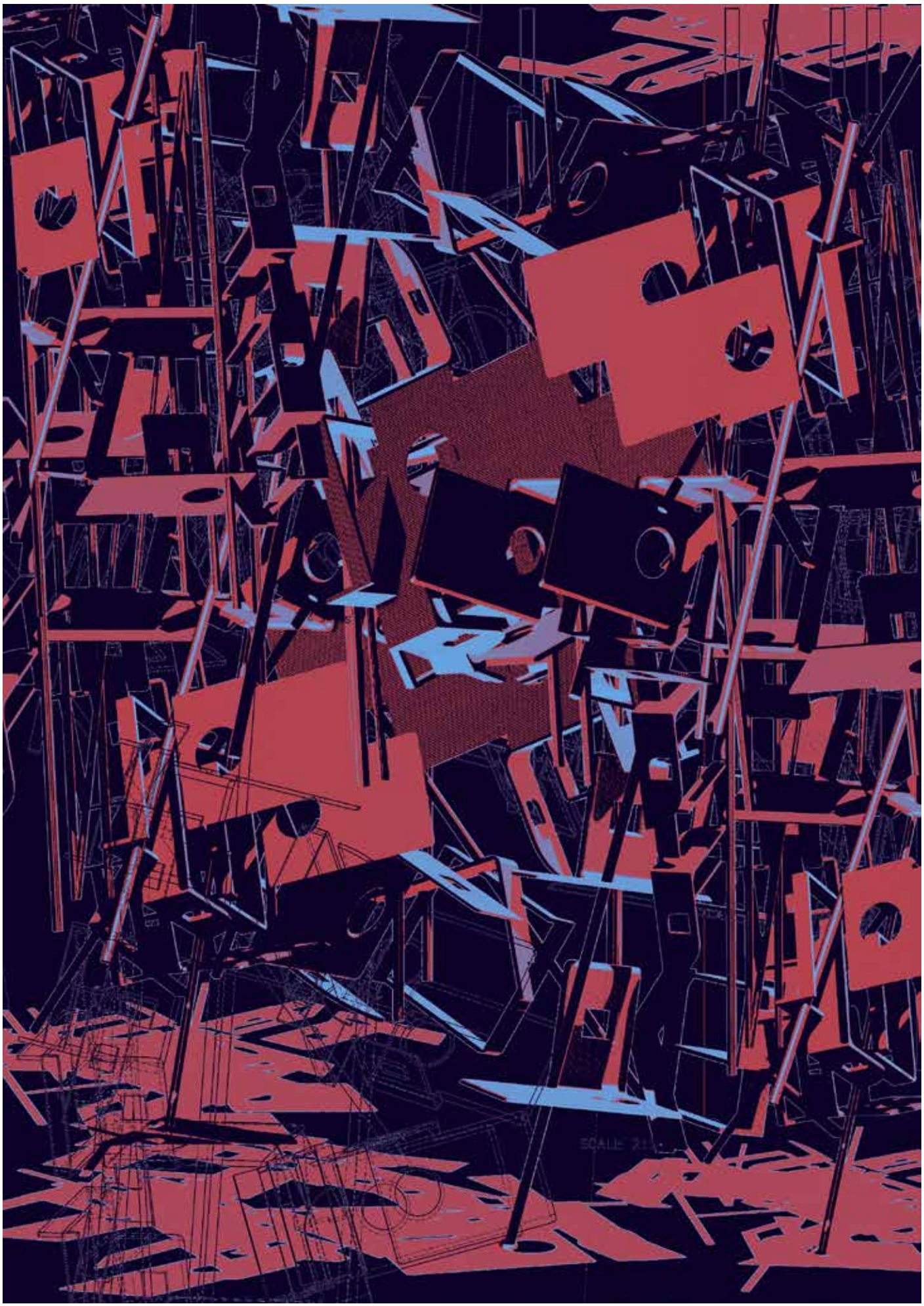

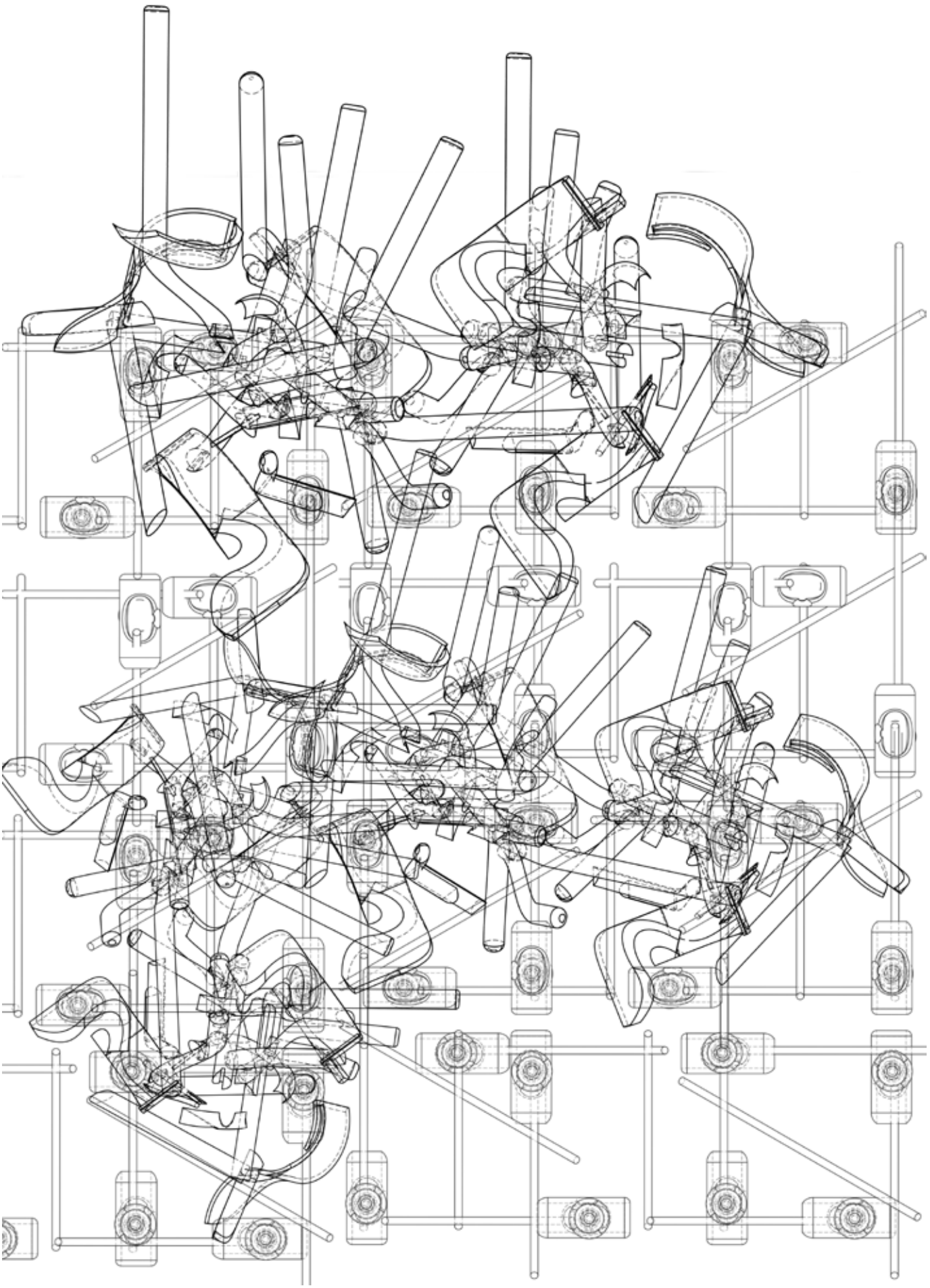

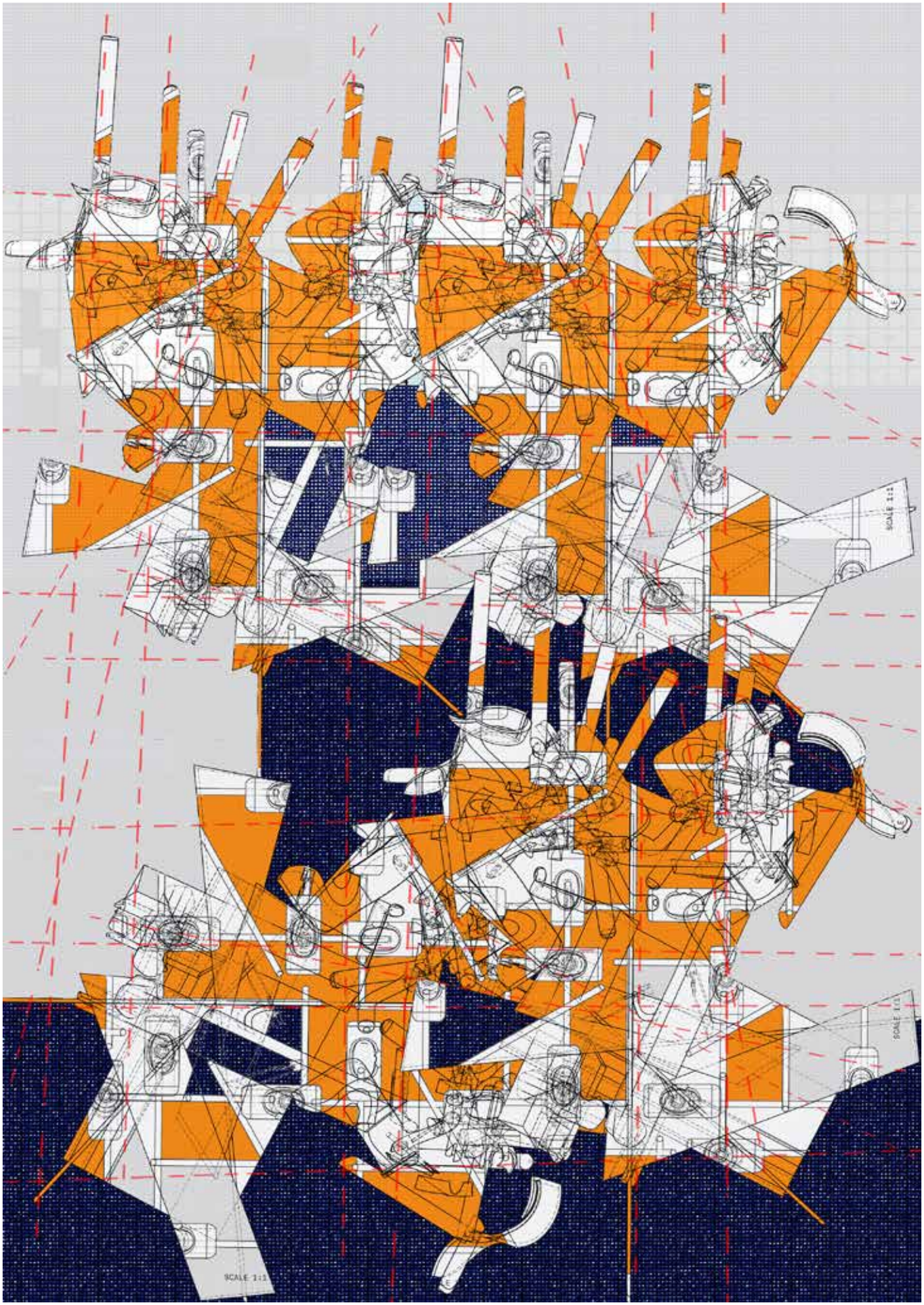
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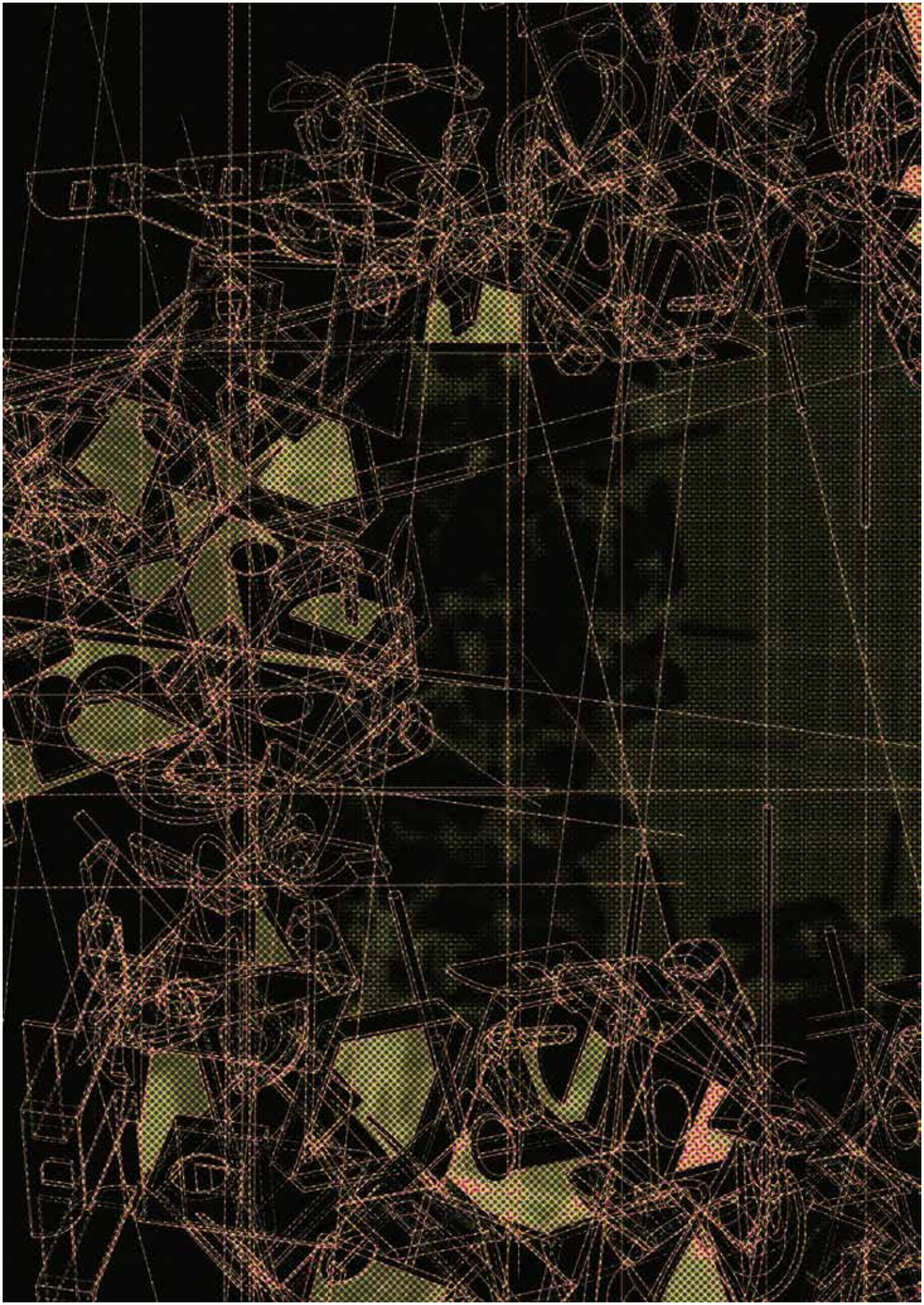

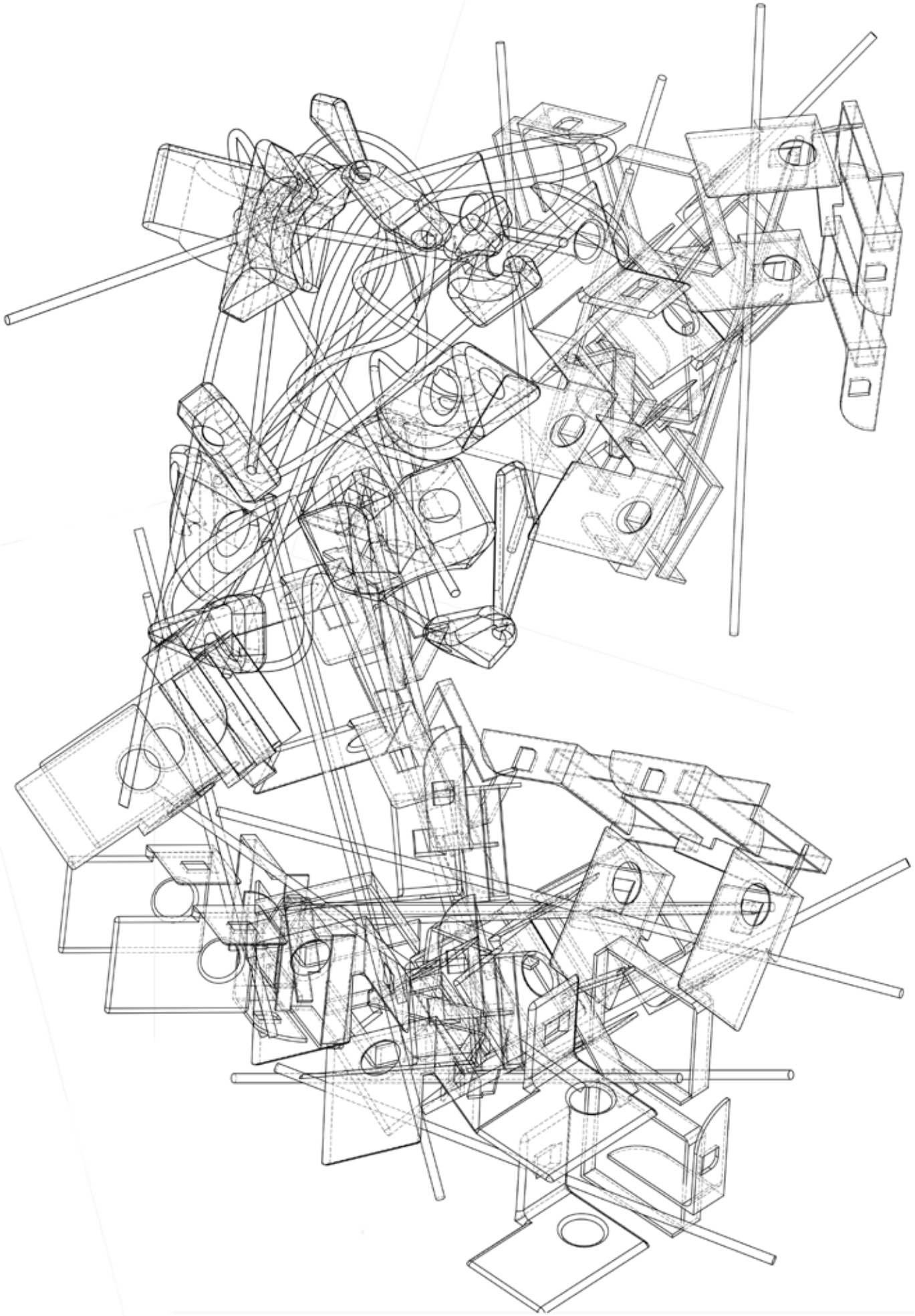

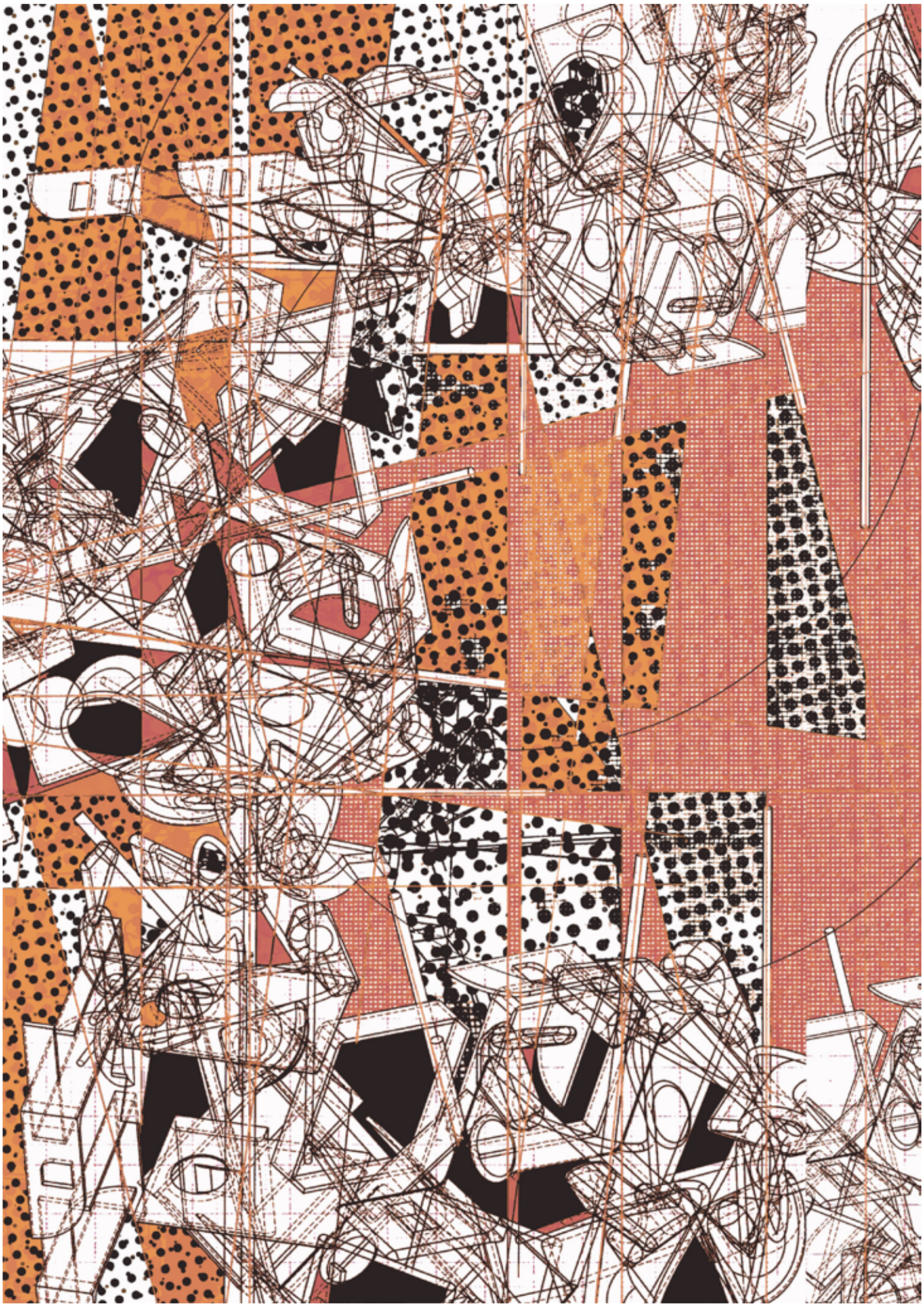

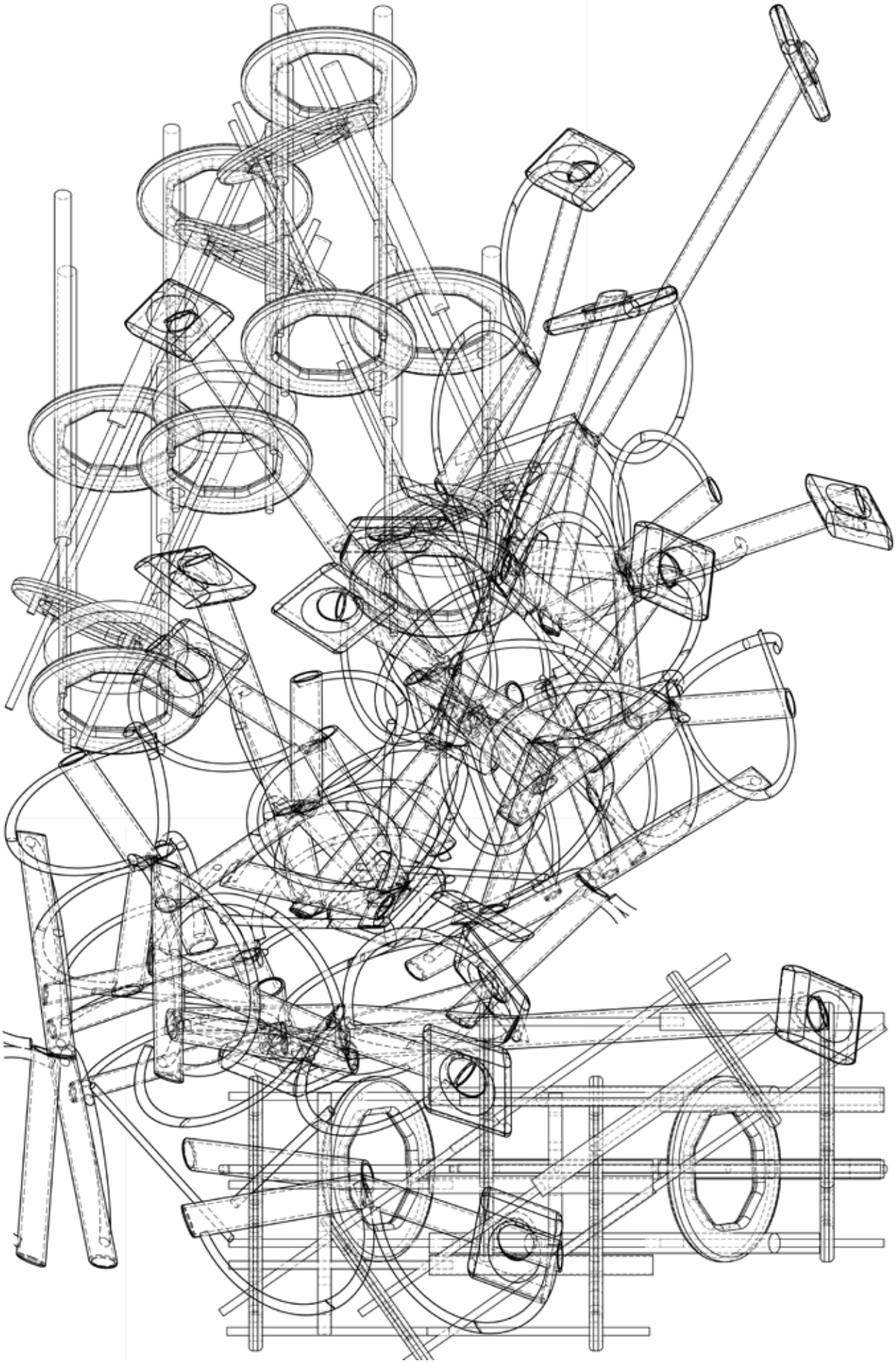

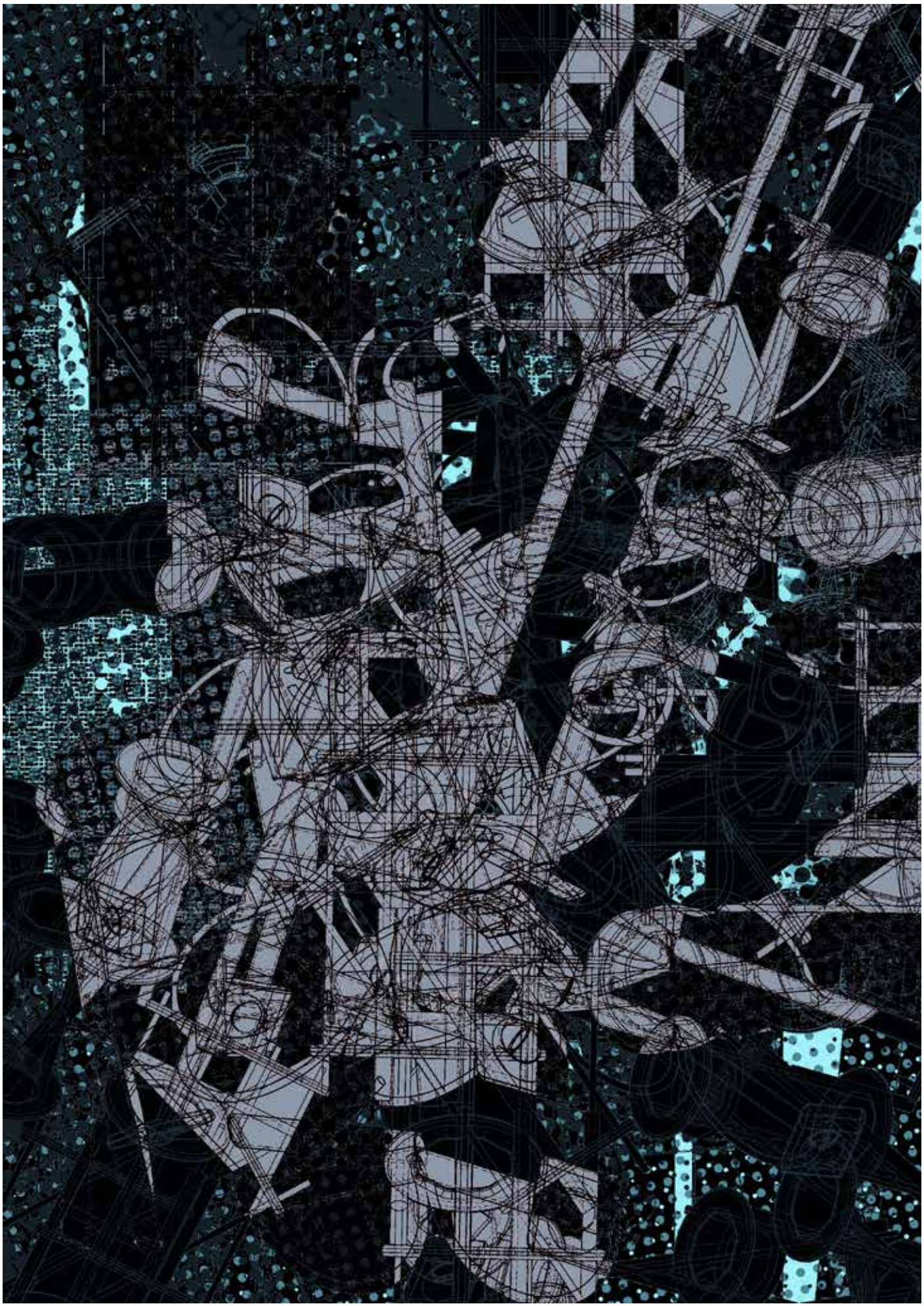

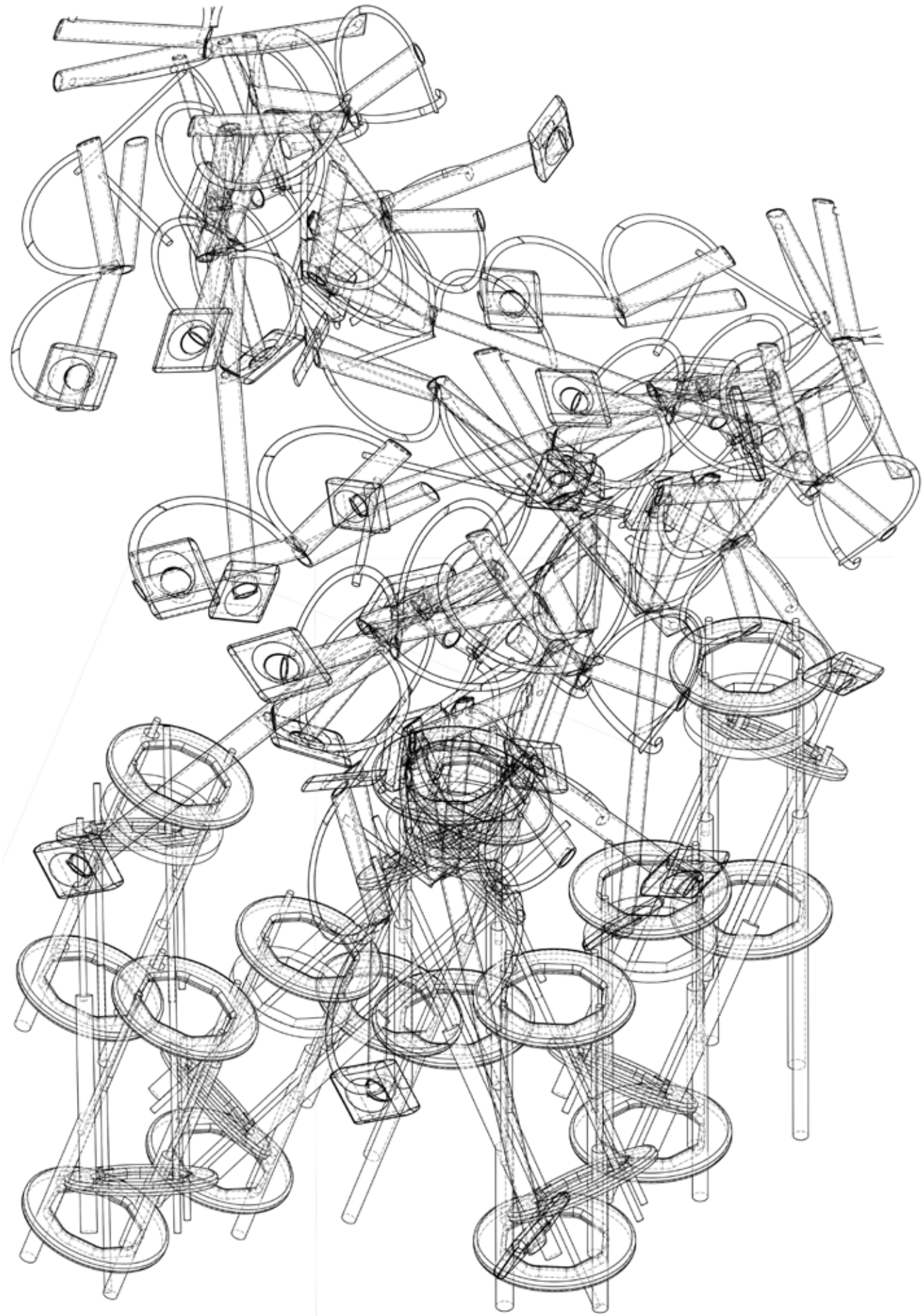

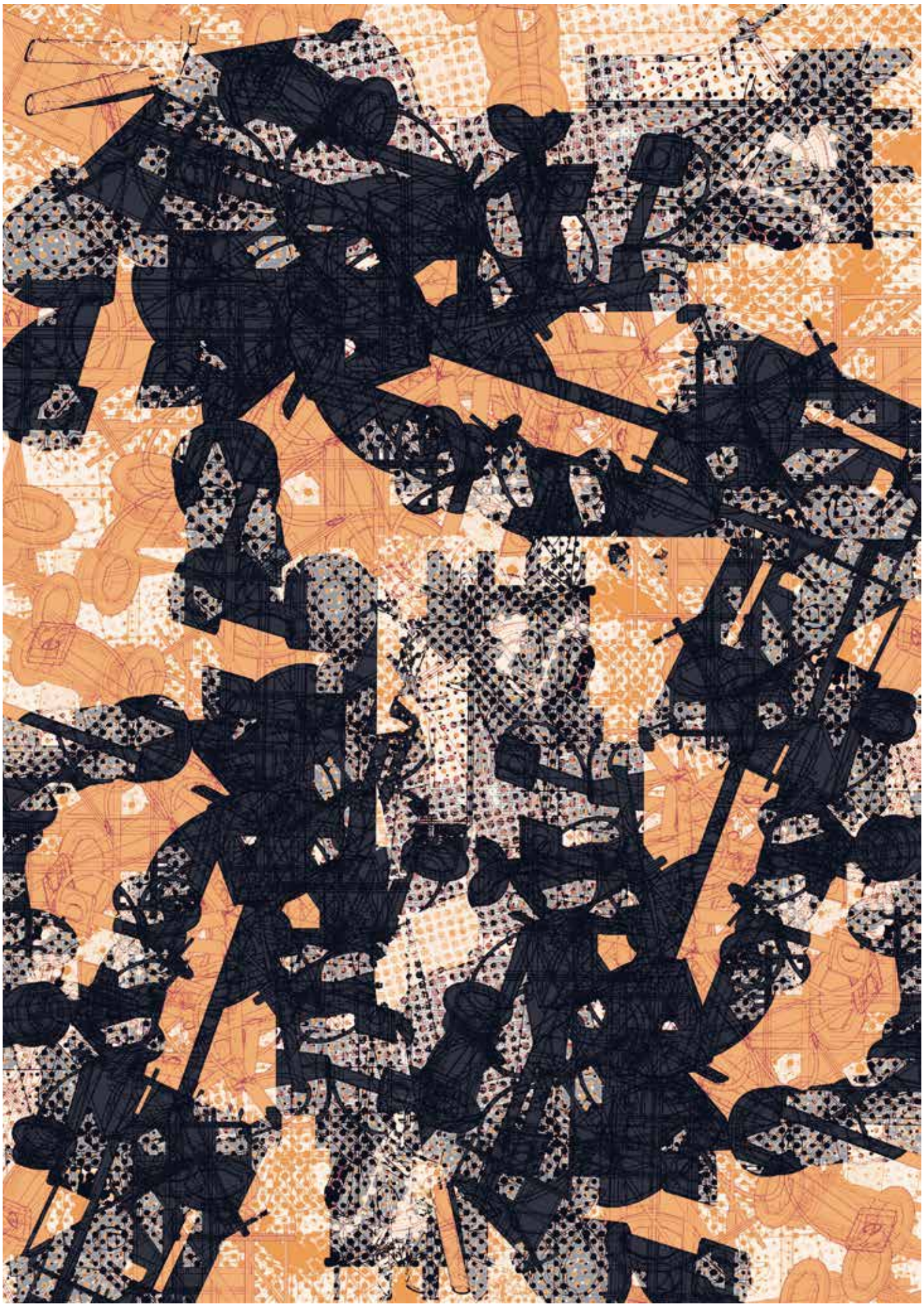

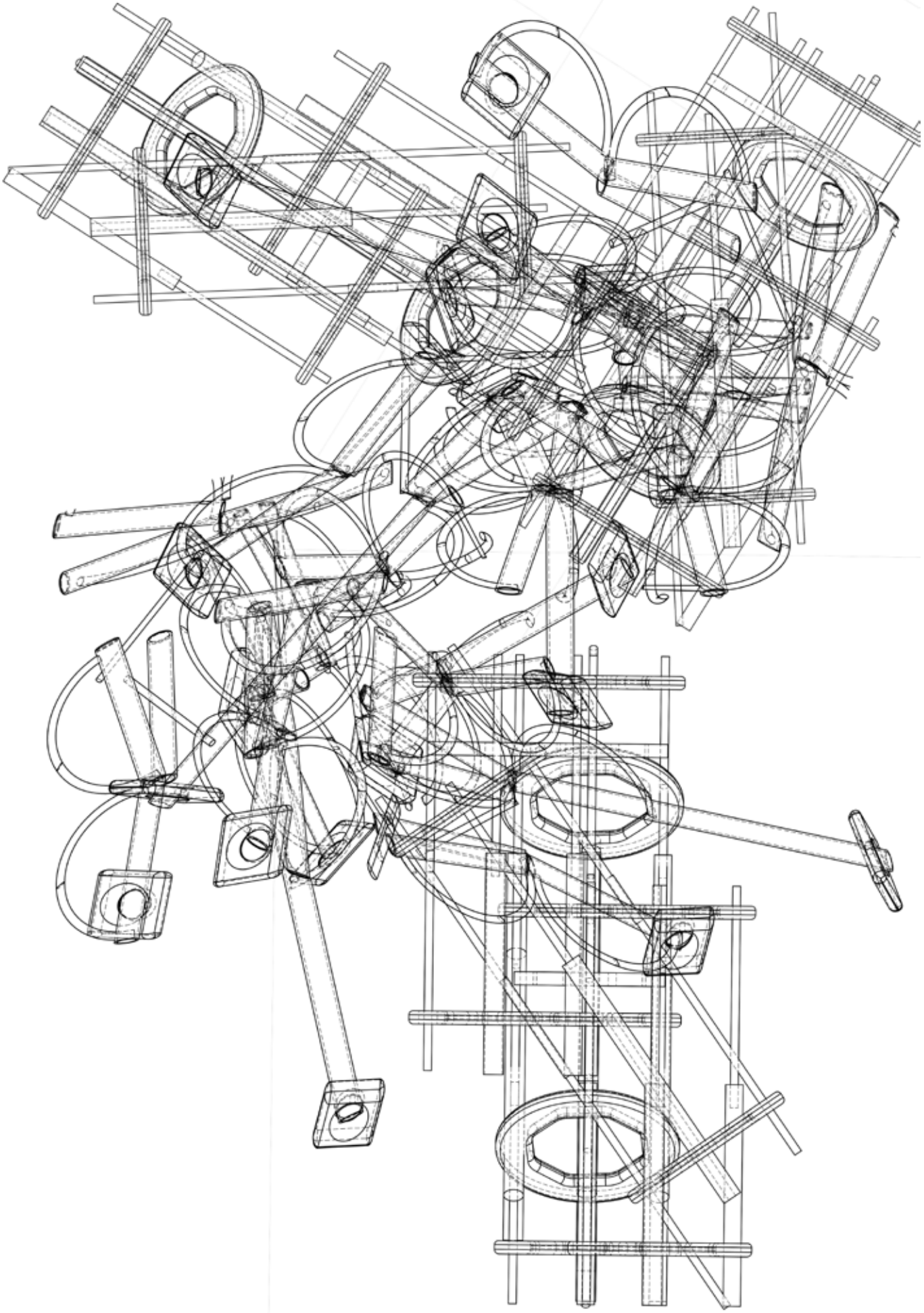

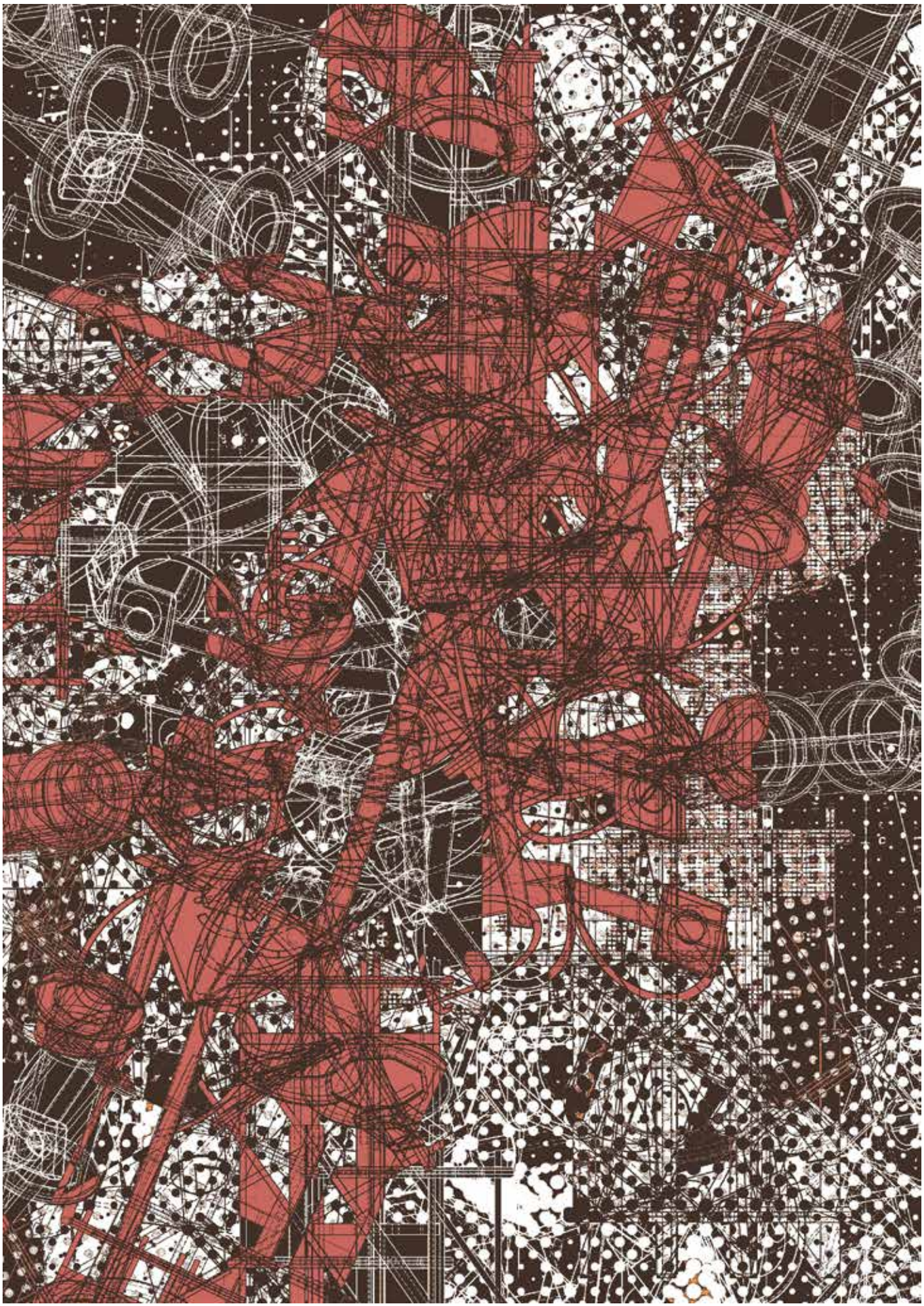

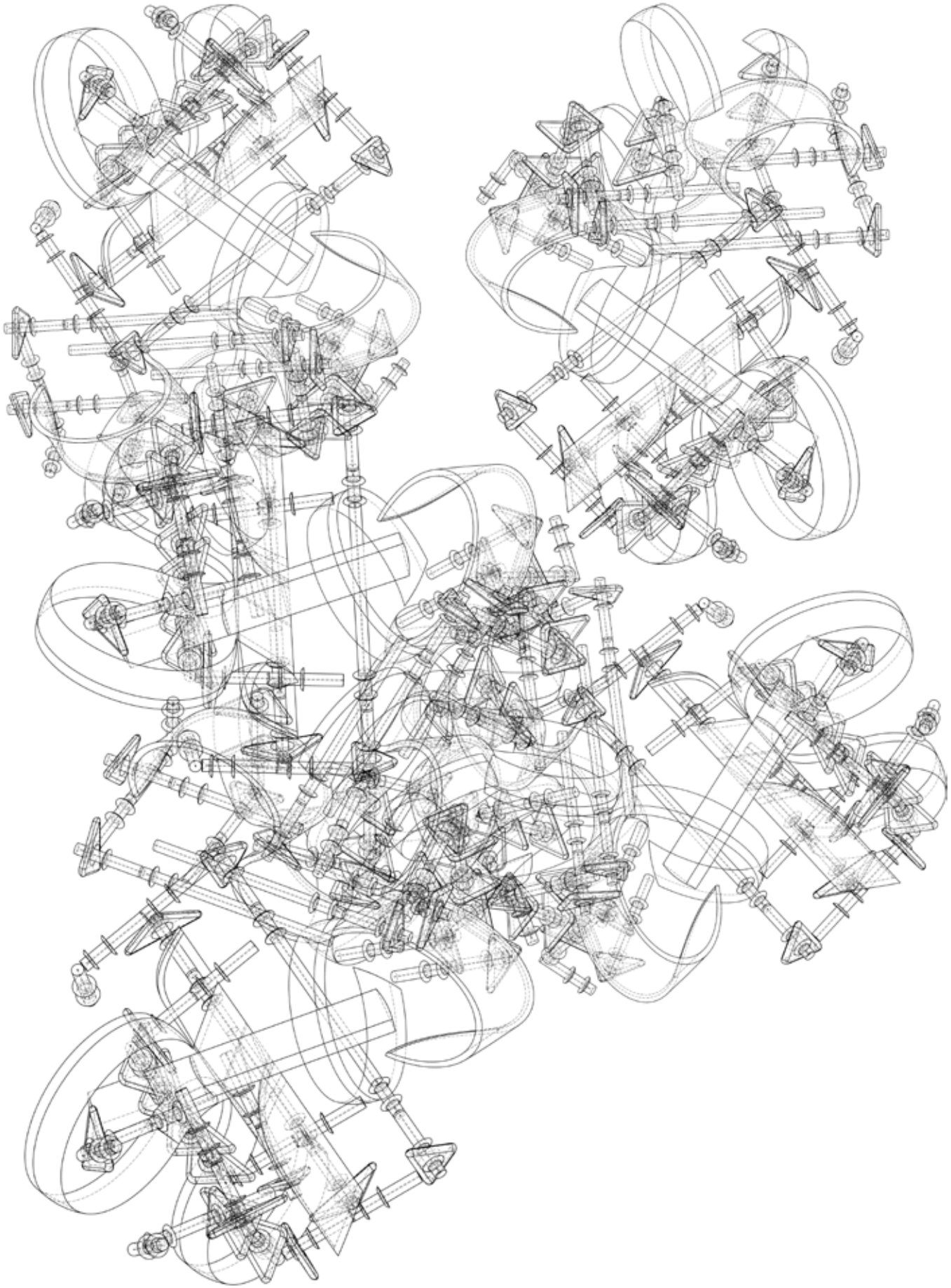

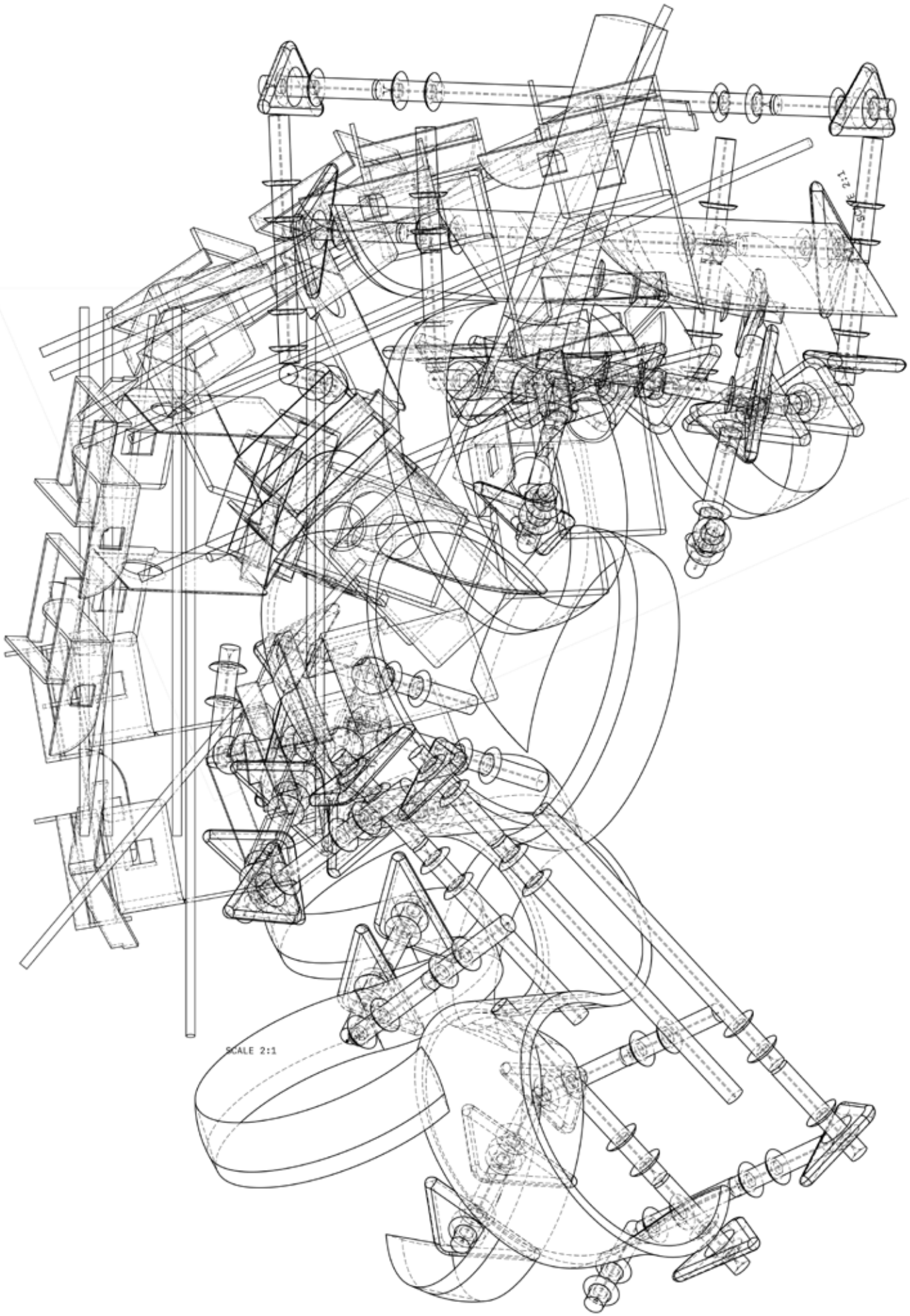
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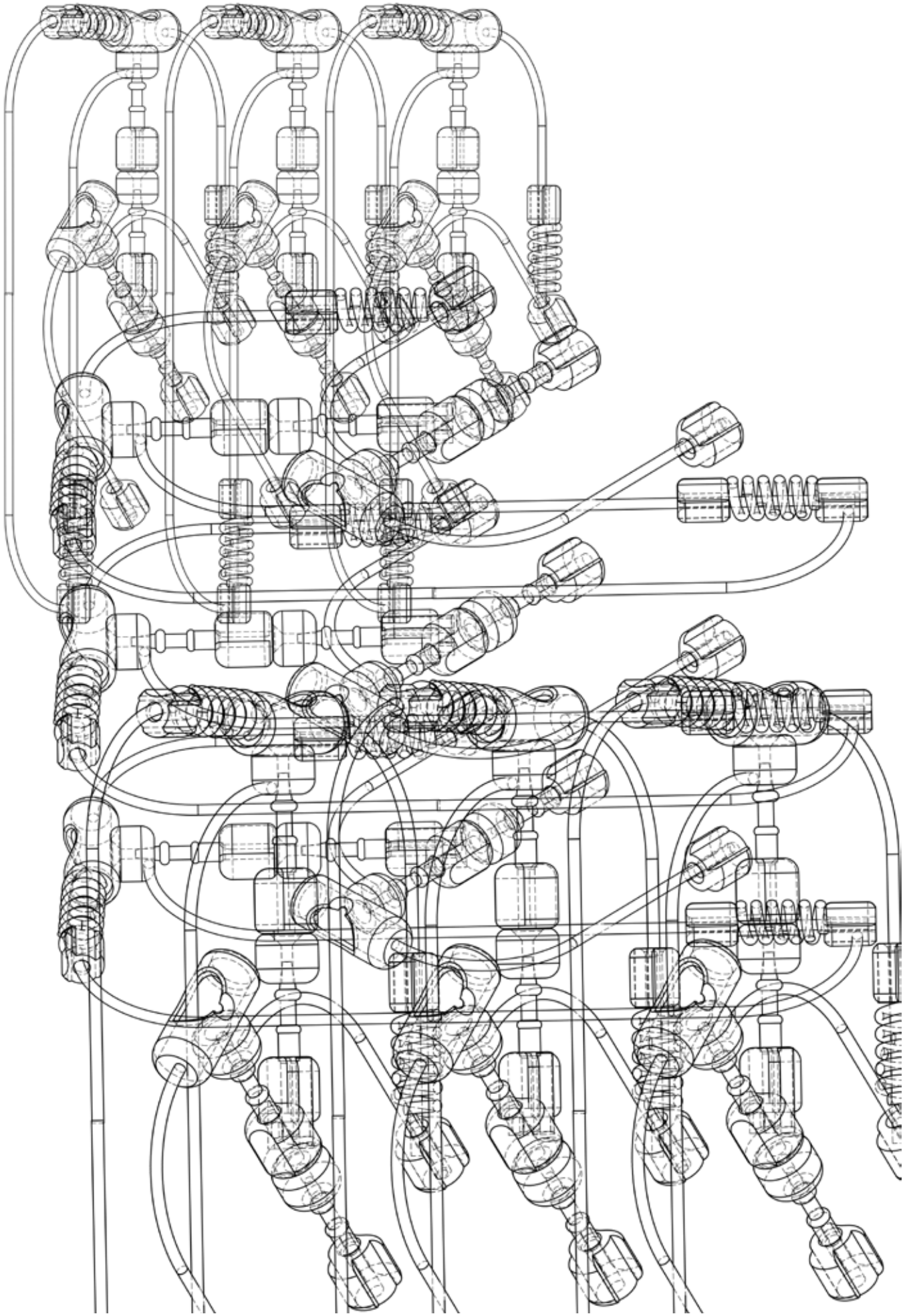

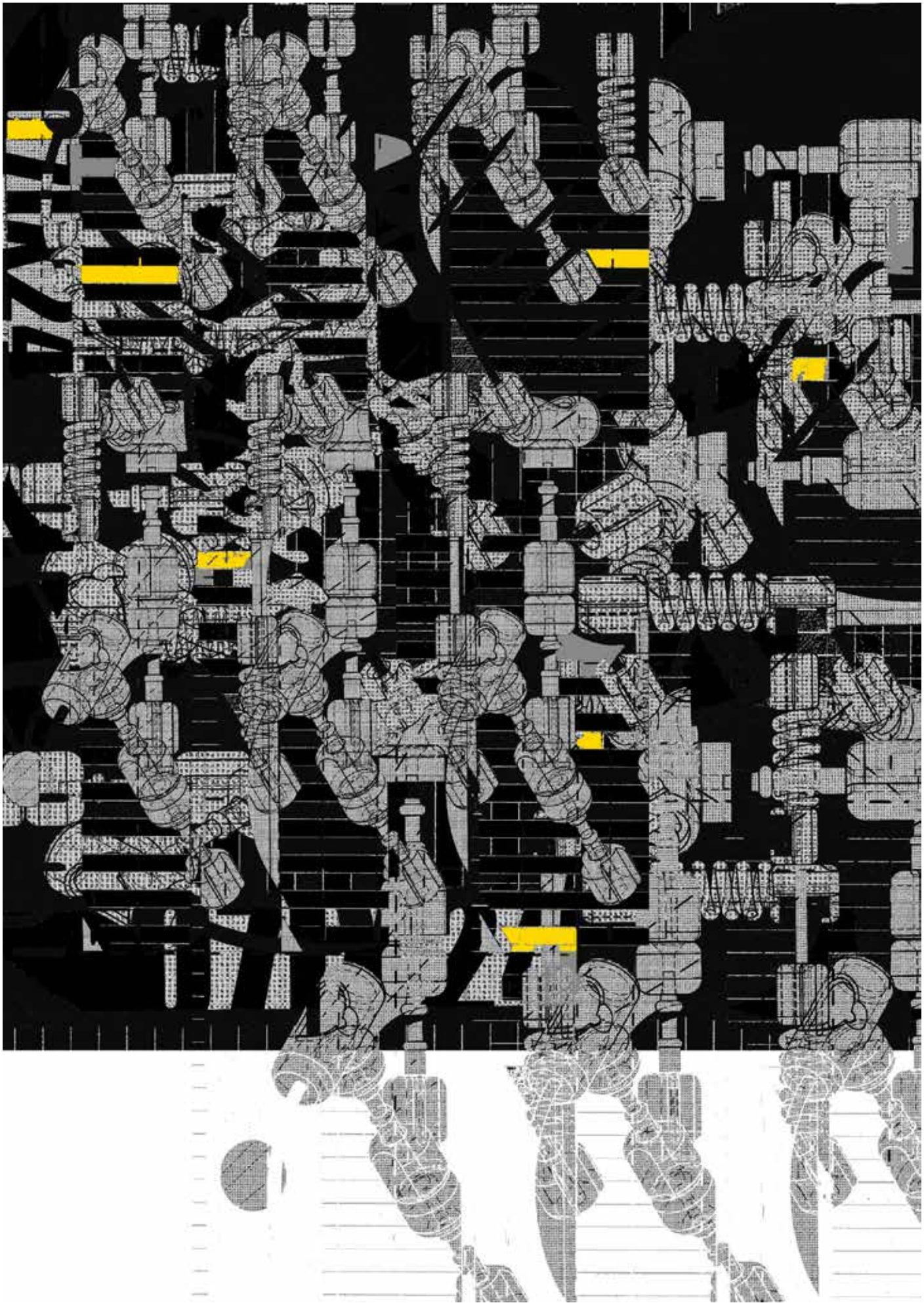

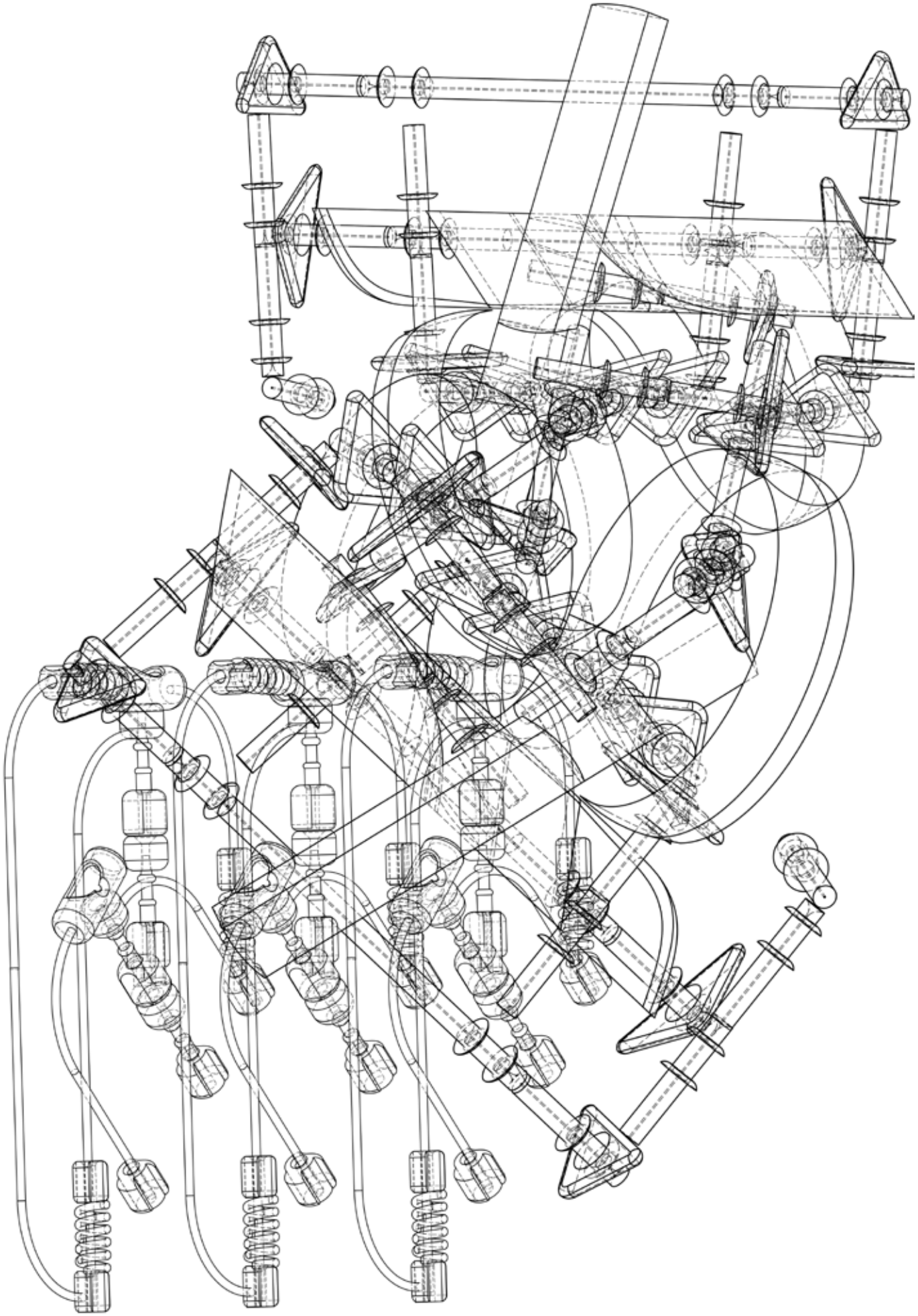

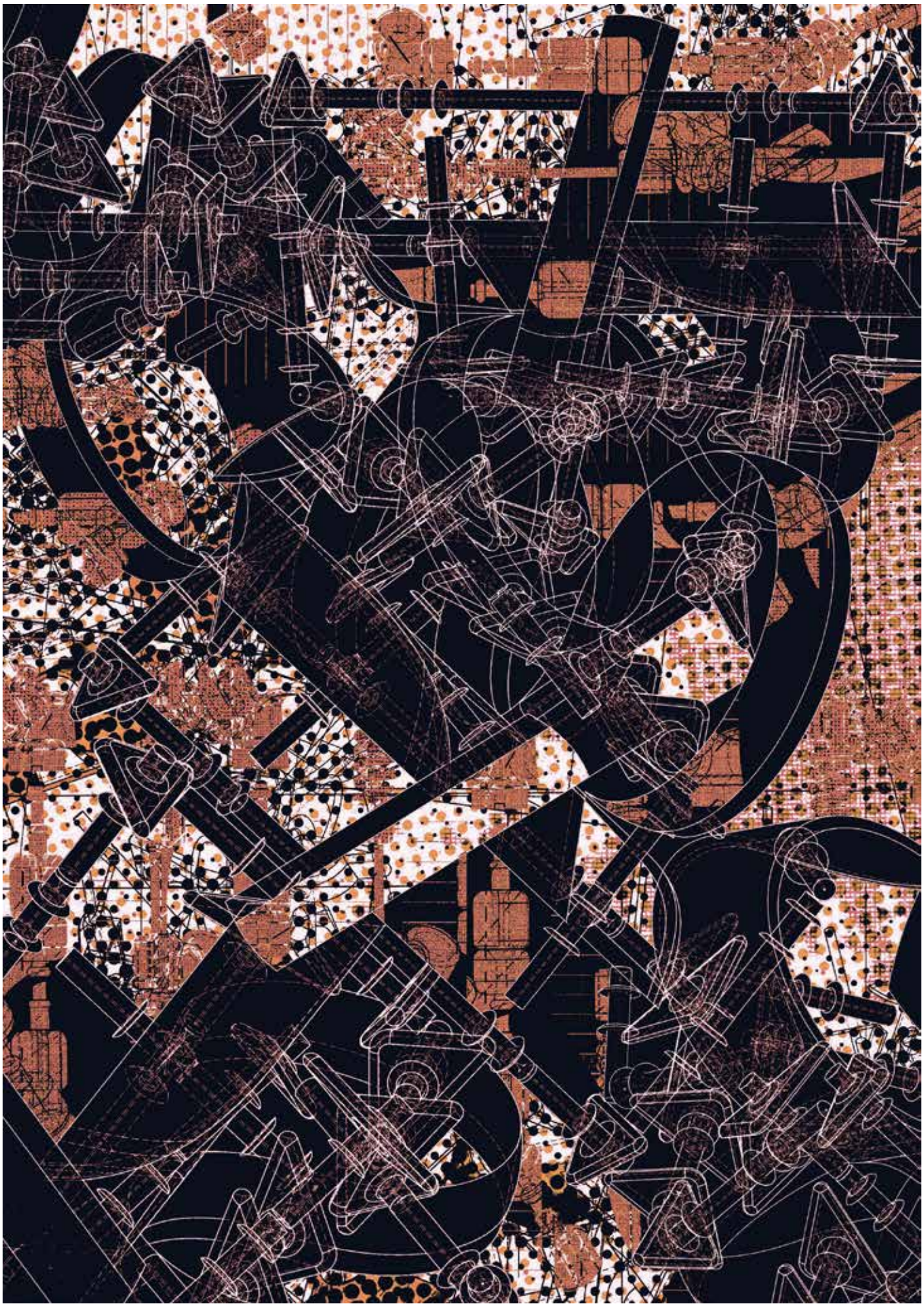

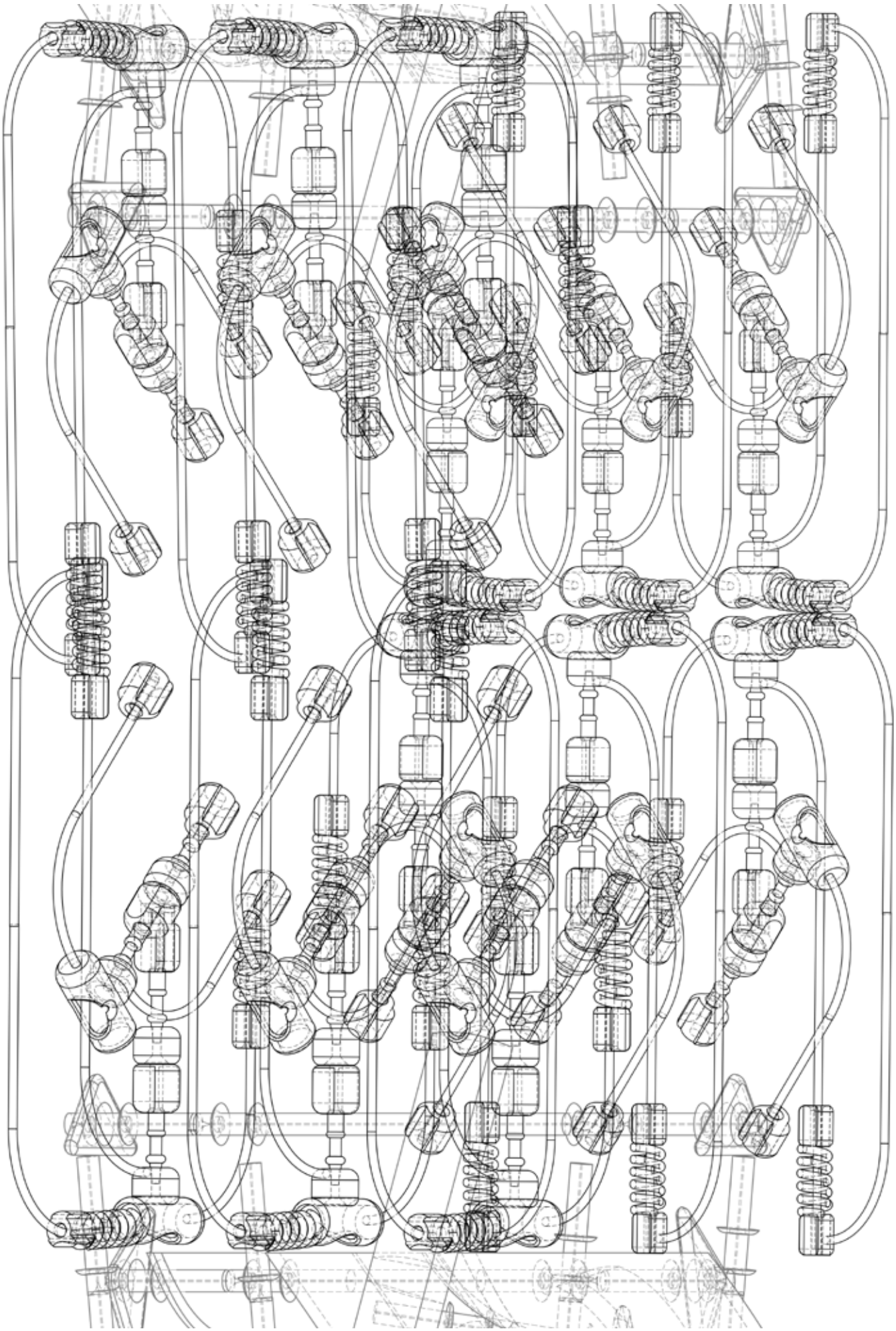

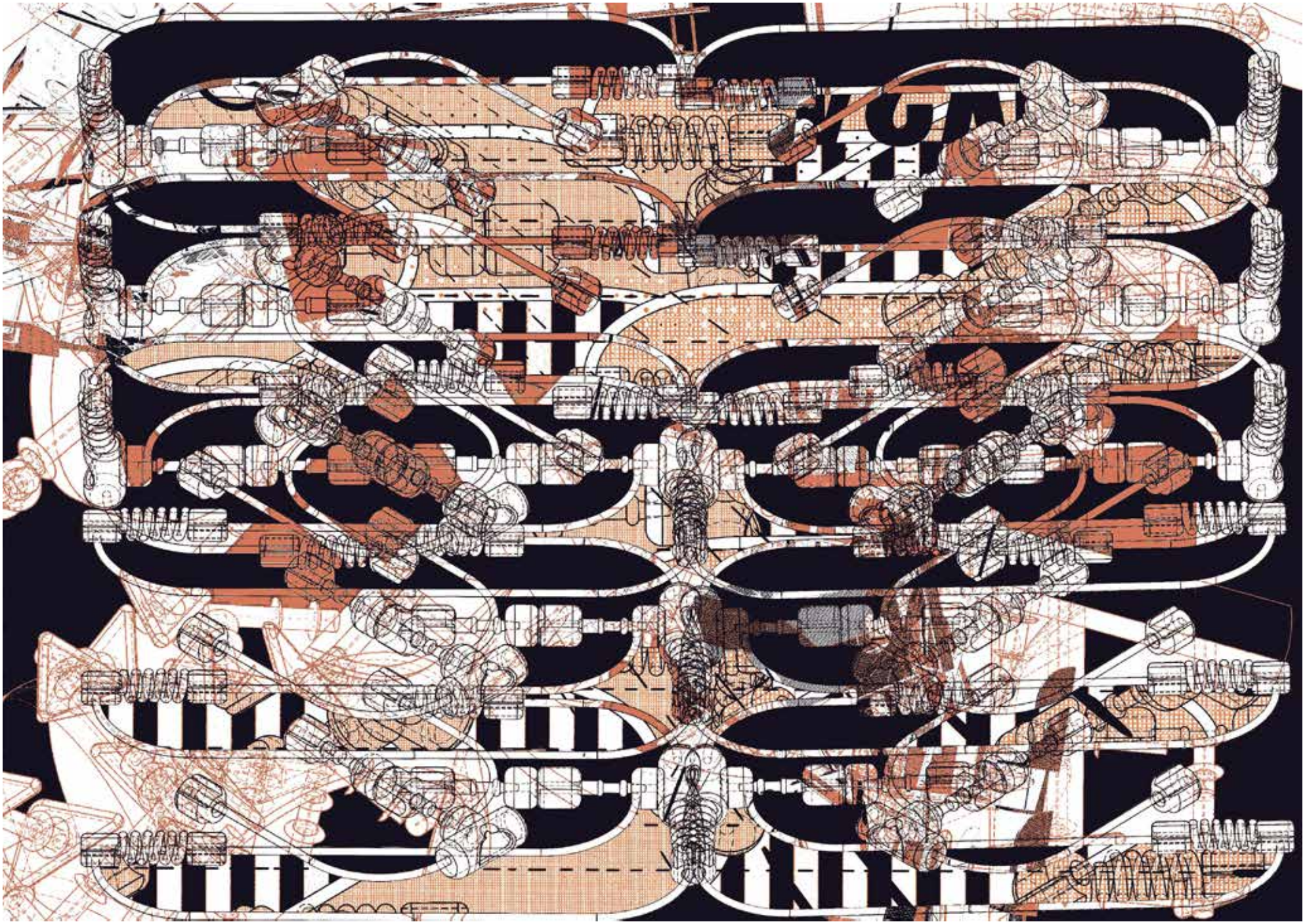

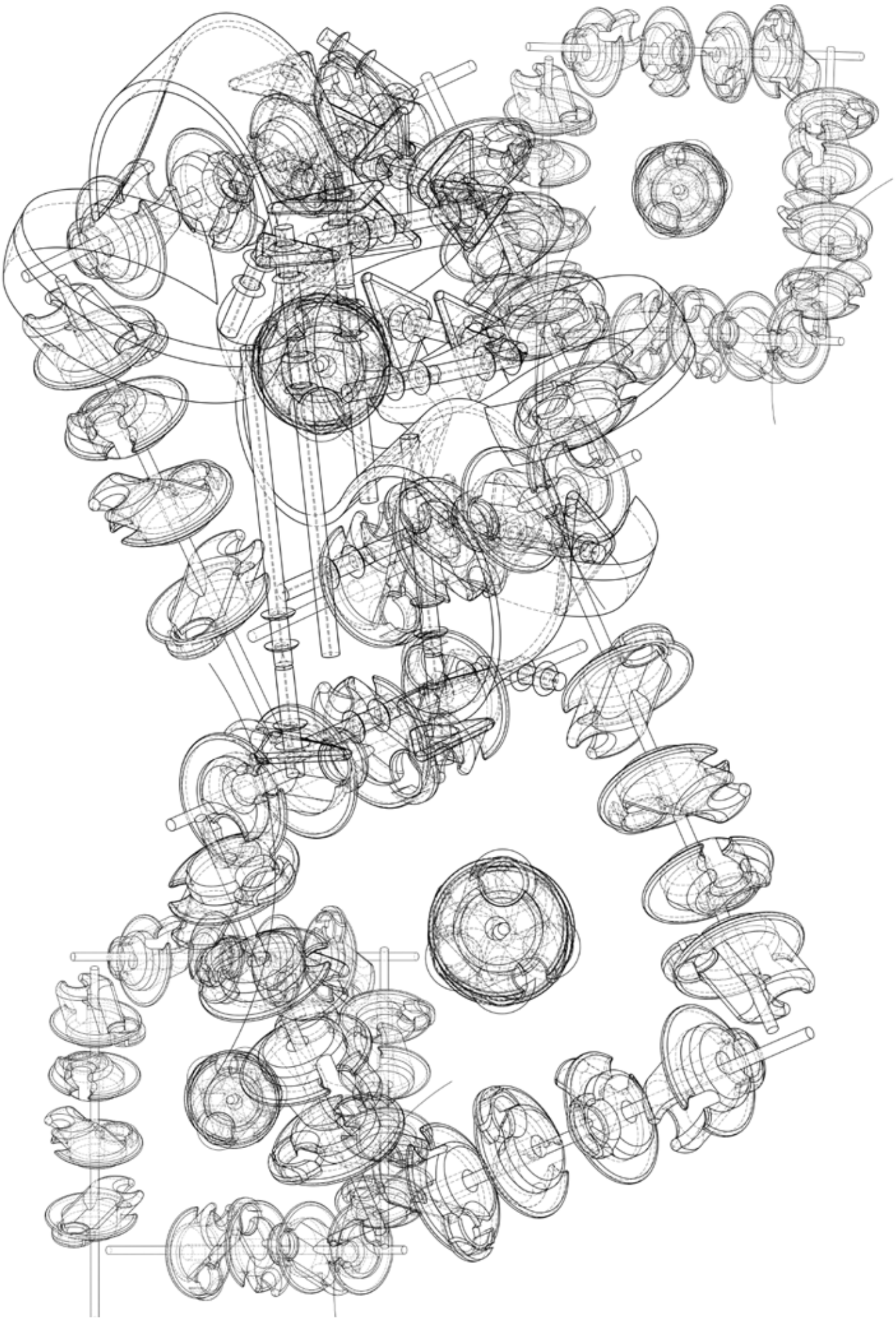

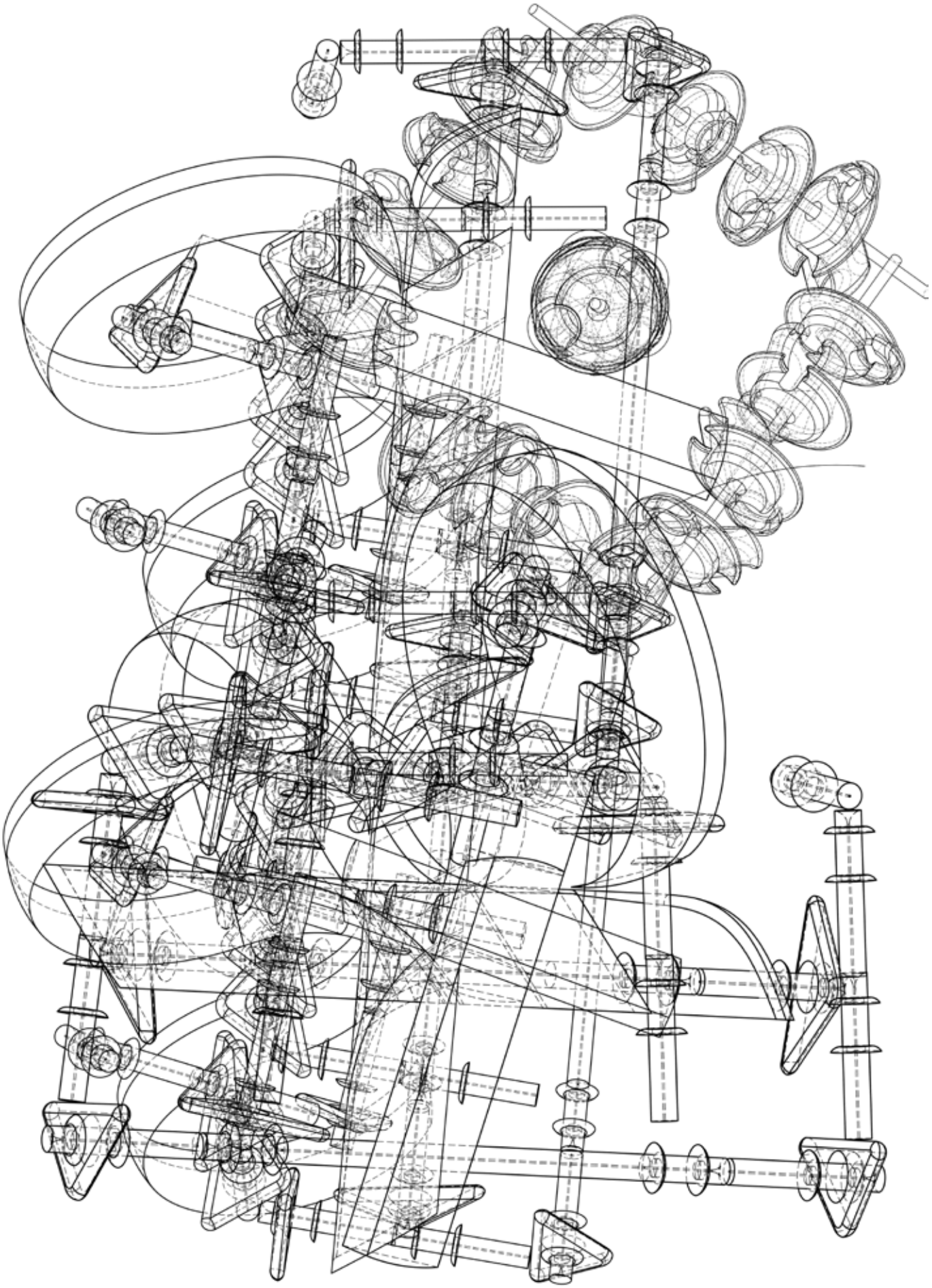

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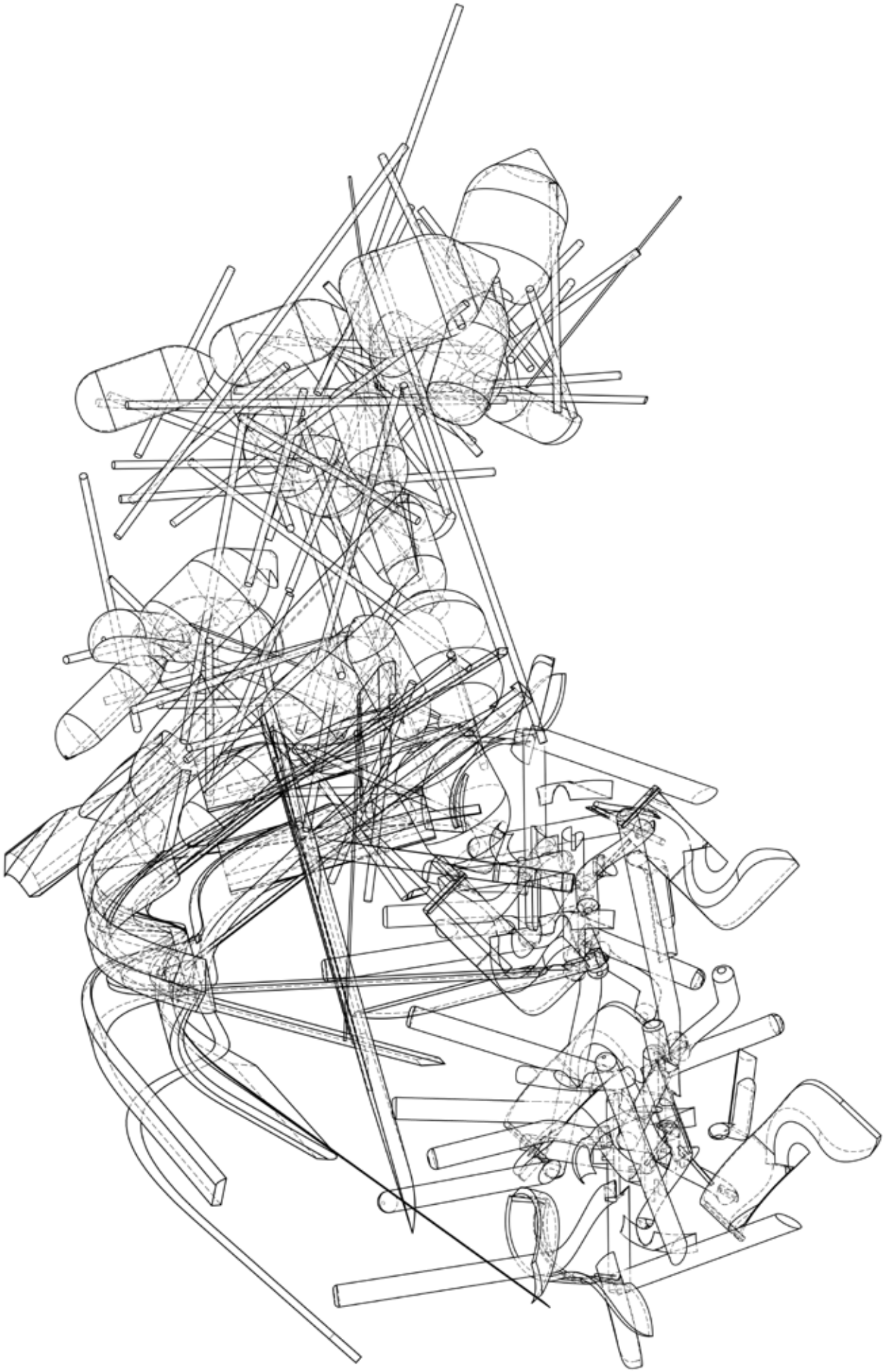
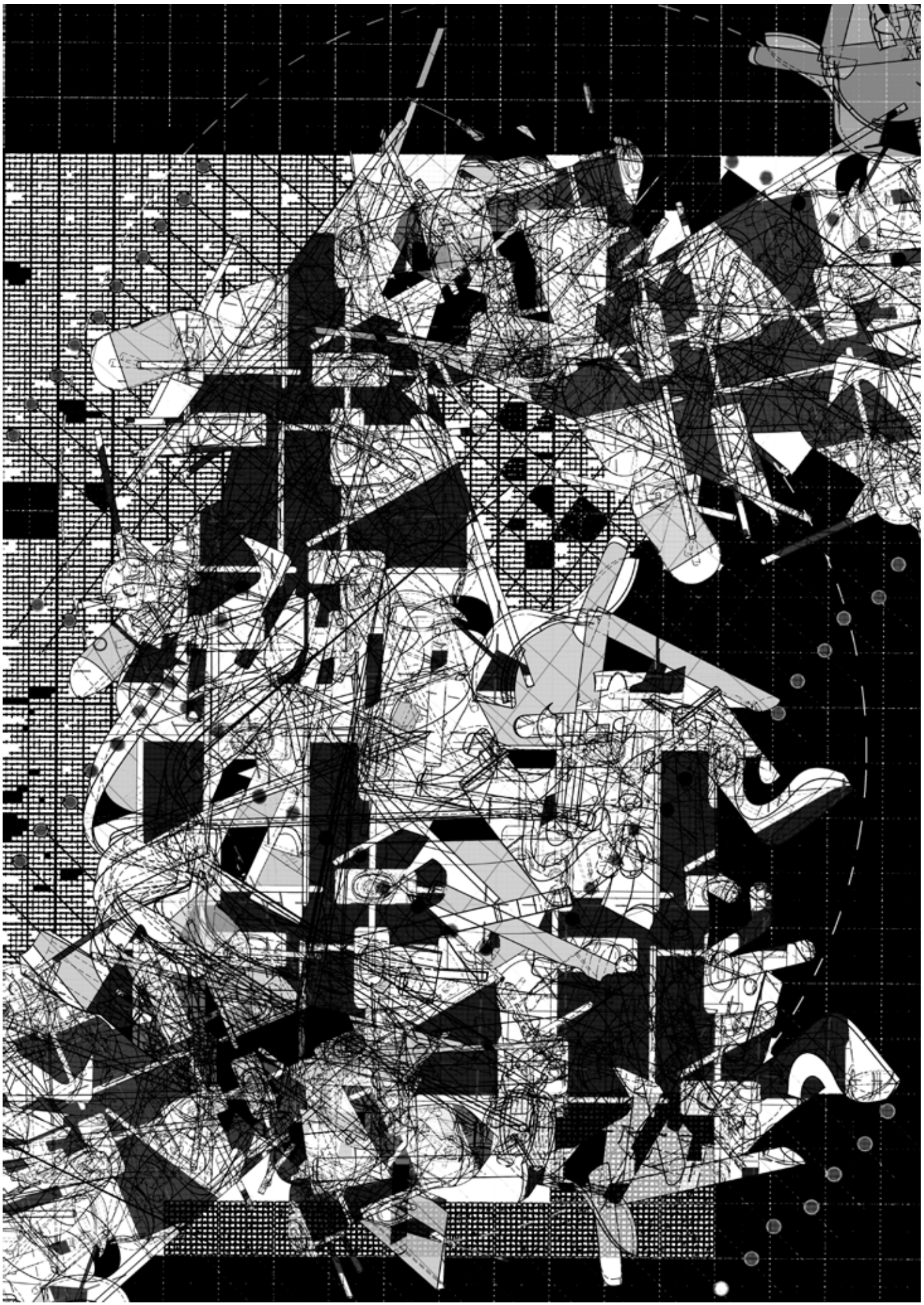




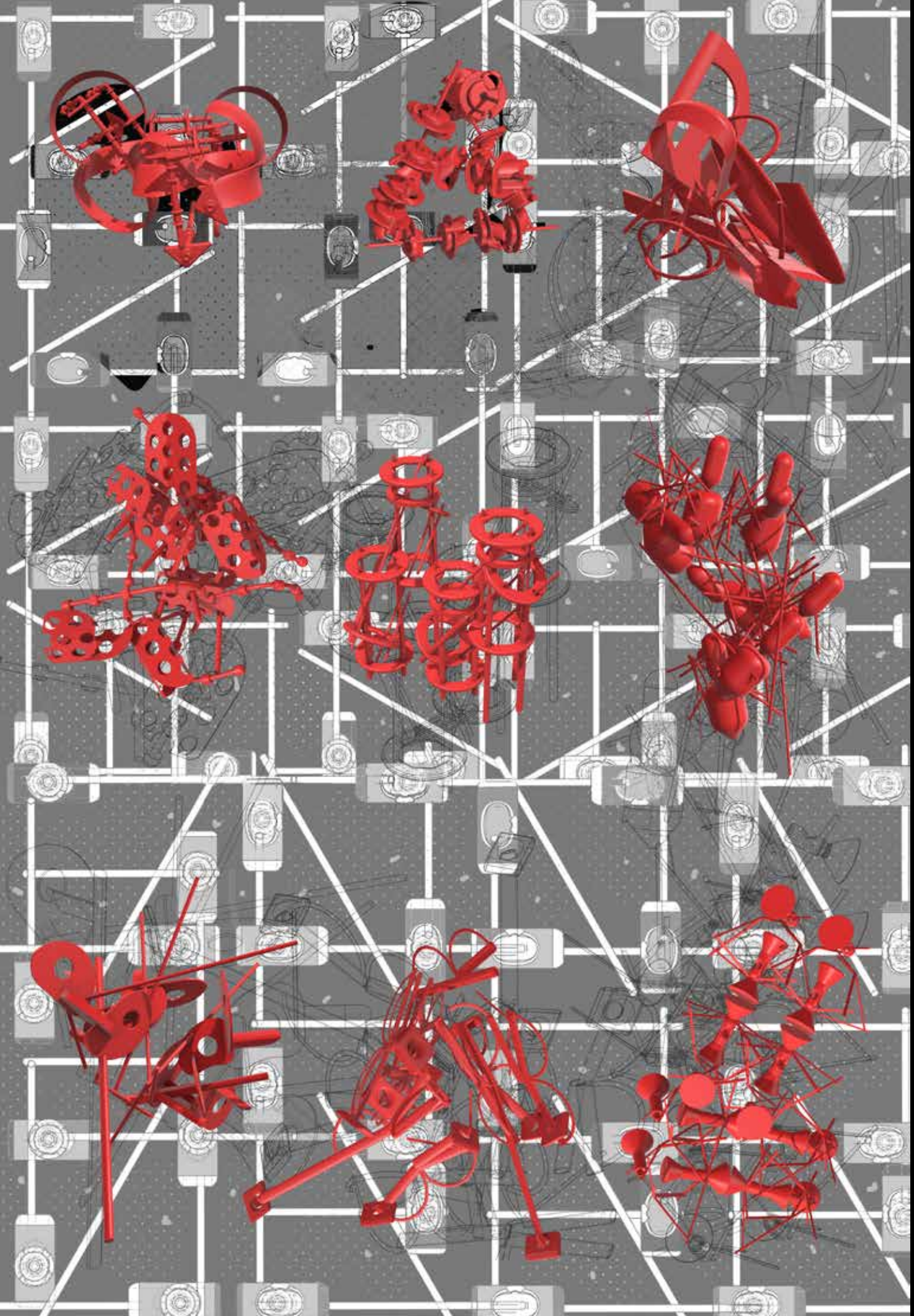
RE: Contextual X^{x} Drawgintific Operations

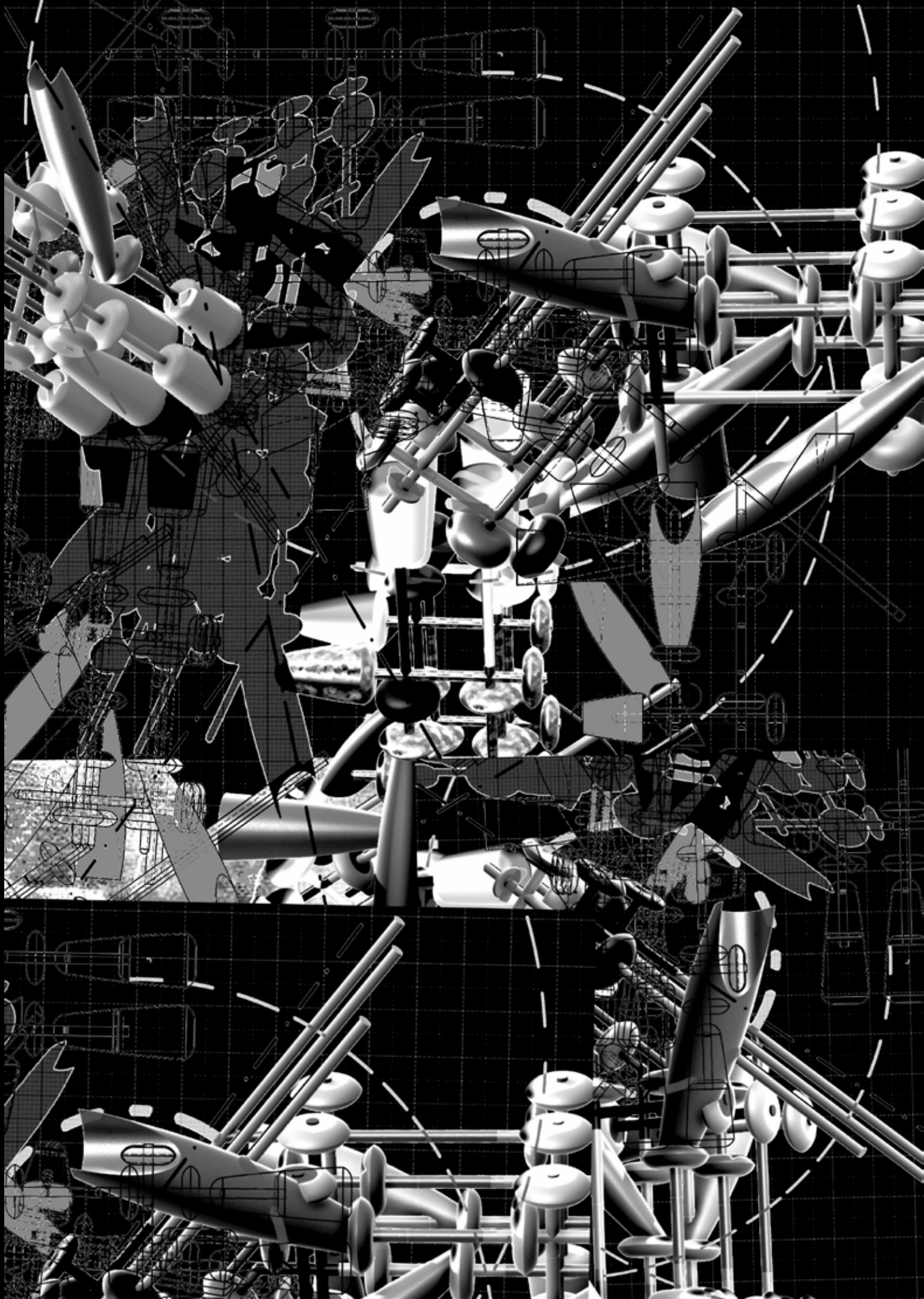
In the Recontextual Drawingtific Operations, the existing system of context—its methods, languages, and logics—does not vanish when it encounters Drawingtific ++ system. Instead, it meets new and emerging systems that arise from the evolving act of drawing itself. These systems do not seek to replace what already exists; rather, they enter into a dialogue, testing boundaries, and opening channels of exchange.

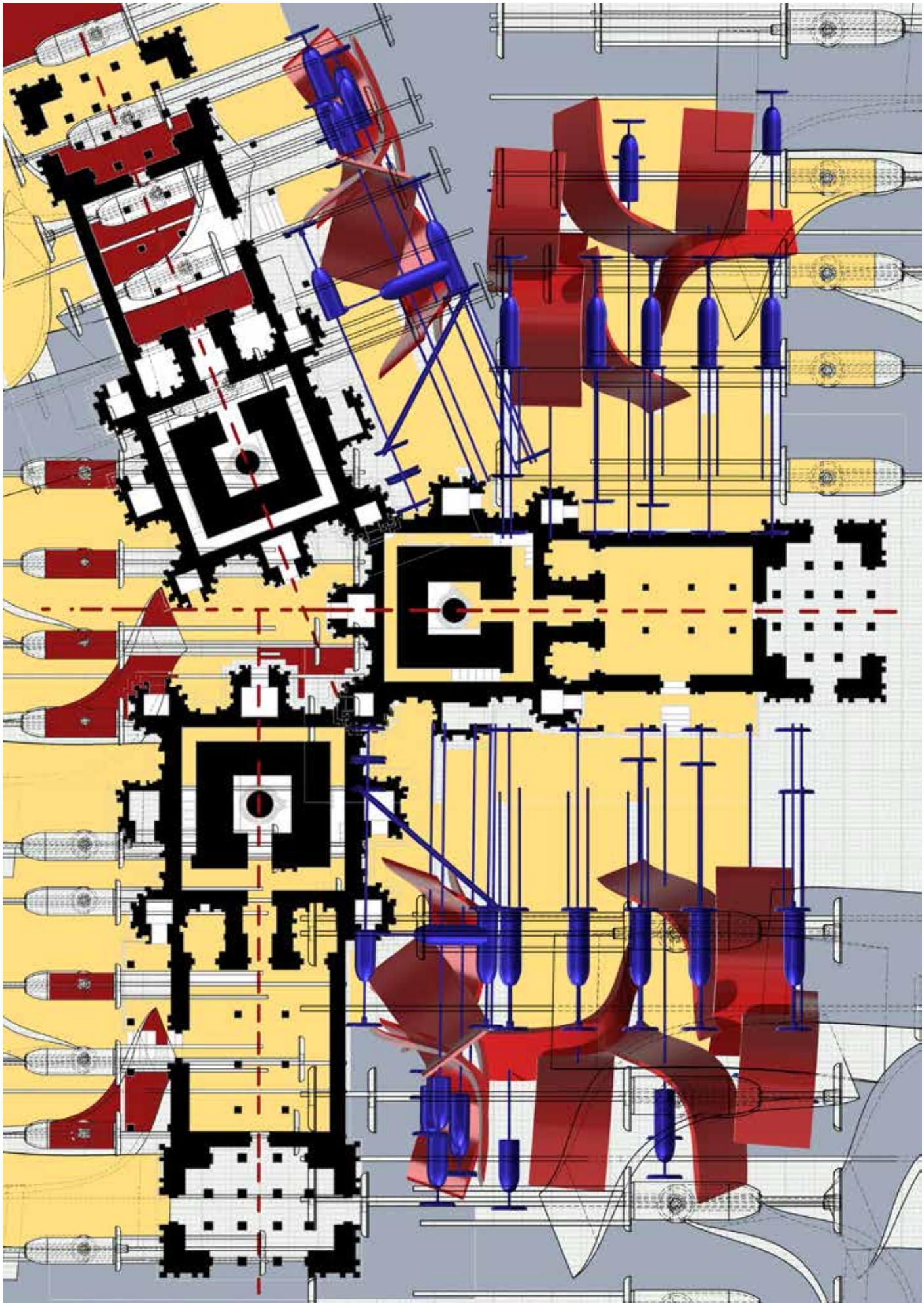
Through this ongoing interaction, the existing system begins to adapt, absorb, and reinterpret itself within the expanded drawingtific field. What unfolds is not a rupture, but a layered transformation—an interwoven process where the existing and the new co-create another system. This new system carries the memory of the earlier one, yet simultaneously projects forward, shaping new modes of thought and expression.

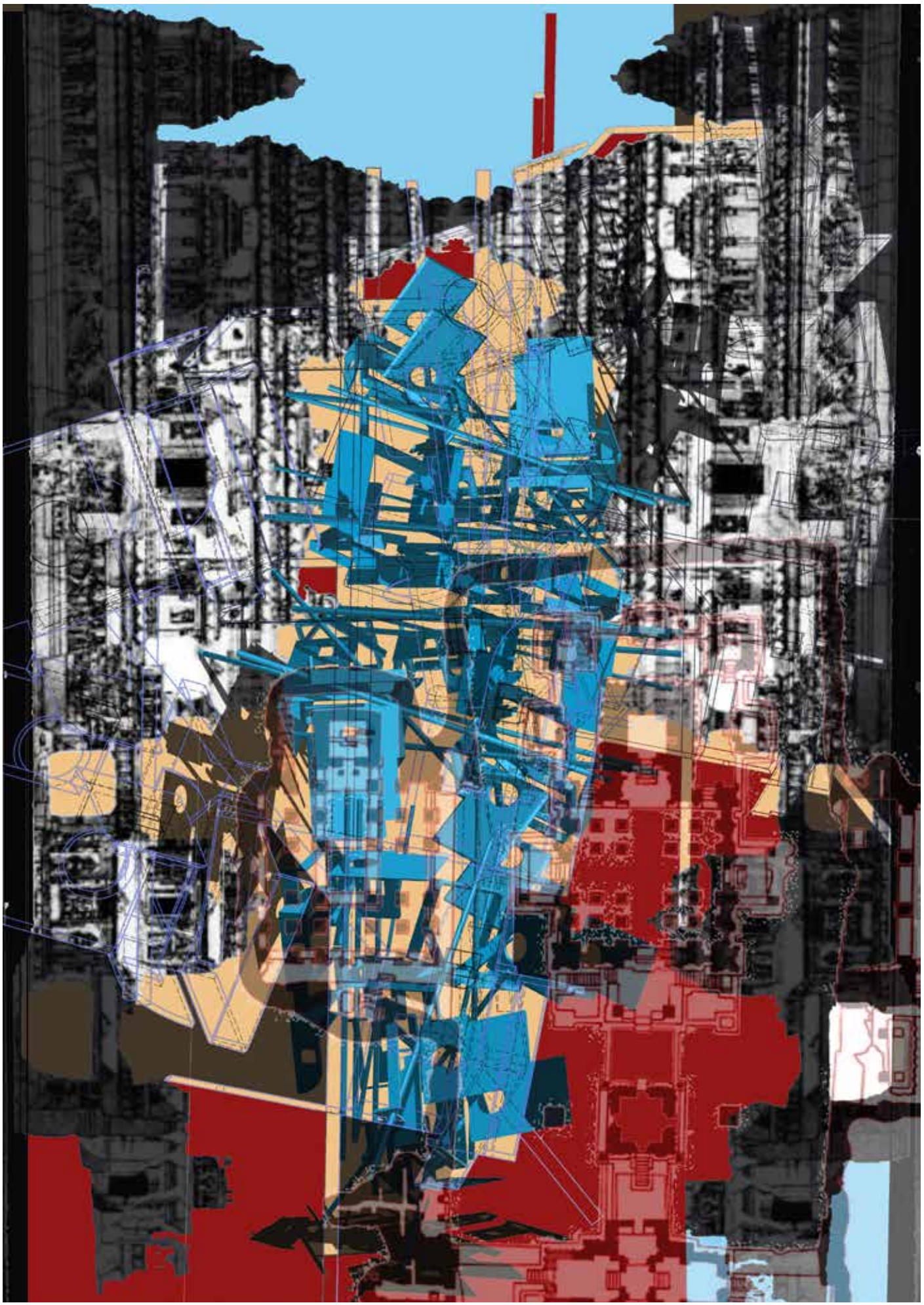
As this ecosystem evolves, it generates a shared metadata—a living layer of meaning that records the traces of dialogue, negotiation, and mutual calibration. It becomes an archive in motion, where friction and alignment, resistance and resonance, all coexist as part of a wider continuum of creative intelligence.
At its highest state of resonance, when systems reach a point of deep understanding, their boundaries begin to dissolve. What emerges is a synergistic field—a condition in which distinct entities operate not in isolation but through interdependence.

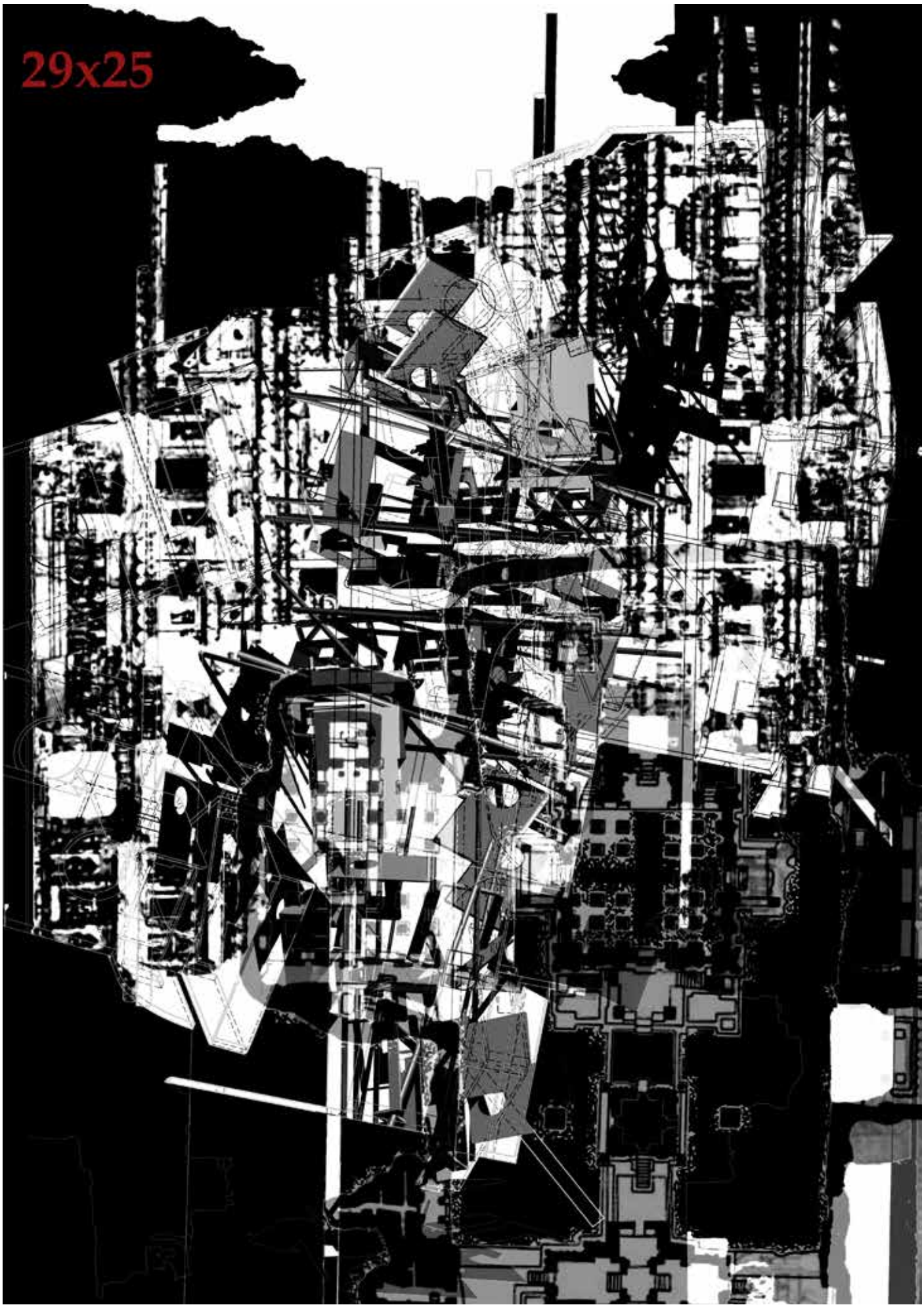
Each system retains its internal logic, yet responds intuitively to the other, creating a network of reciprocal influence. In this state, difference itself becomes productive: variation fuels continuity, and tension generates coherence. The result is a dynamic equilibrium—an open, responsive field where thought, material, and imagination flow seamlessly between systems. Within this synergy, drawing evolves beyond drawing.







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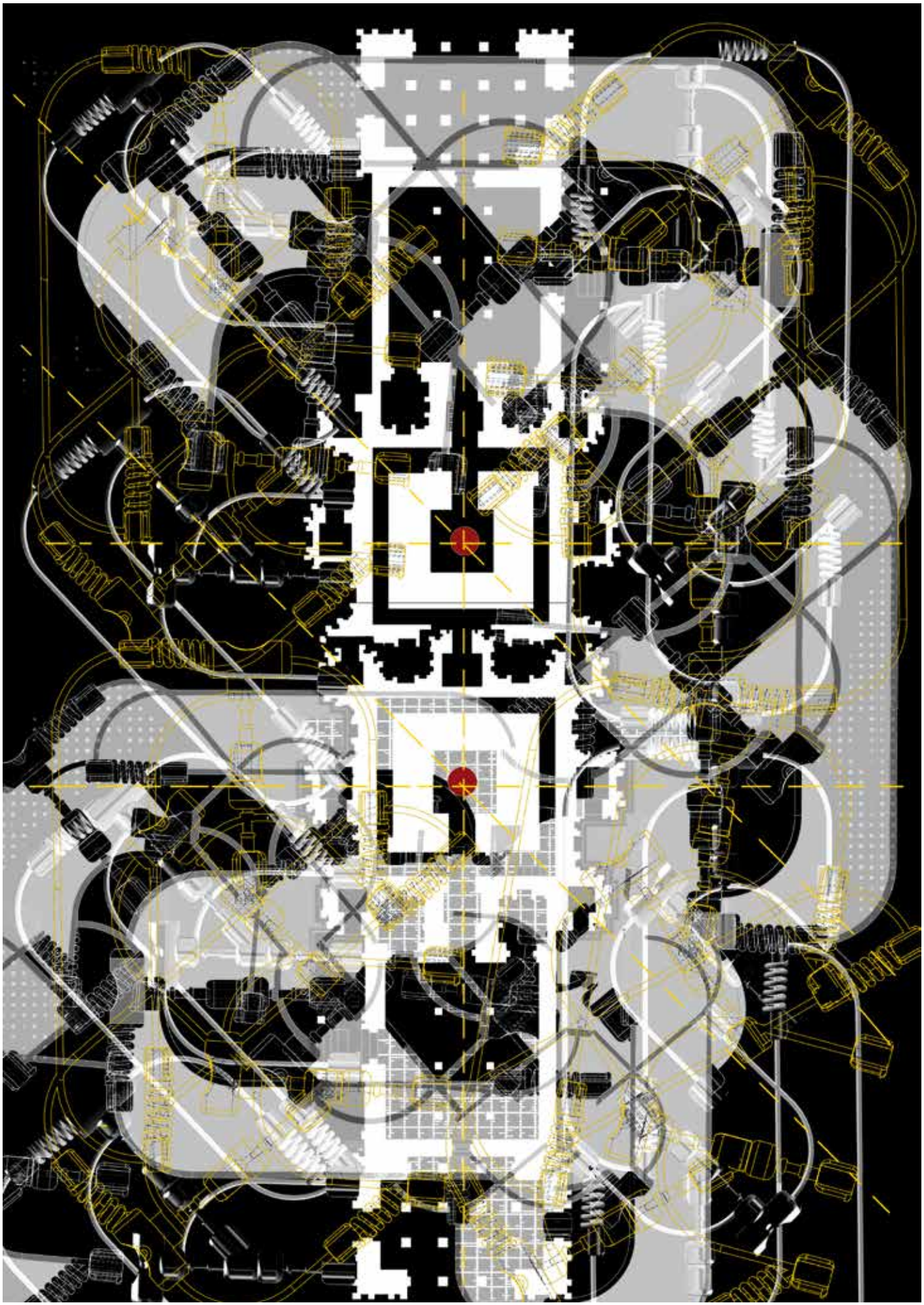

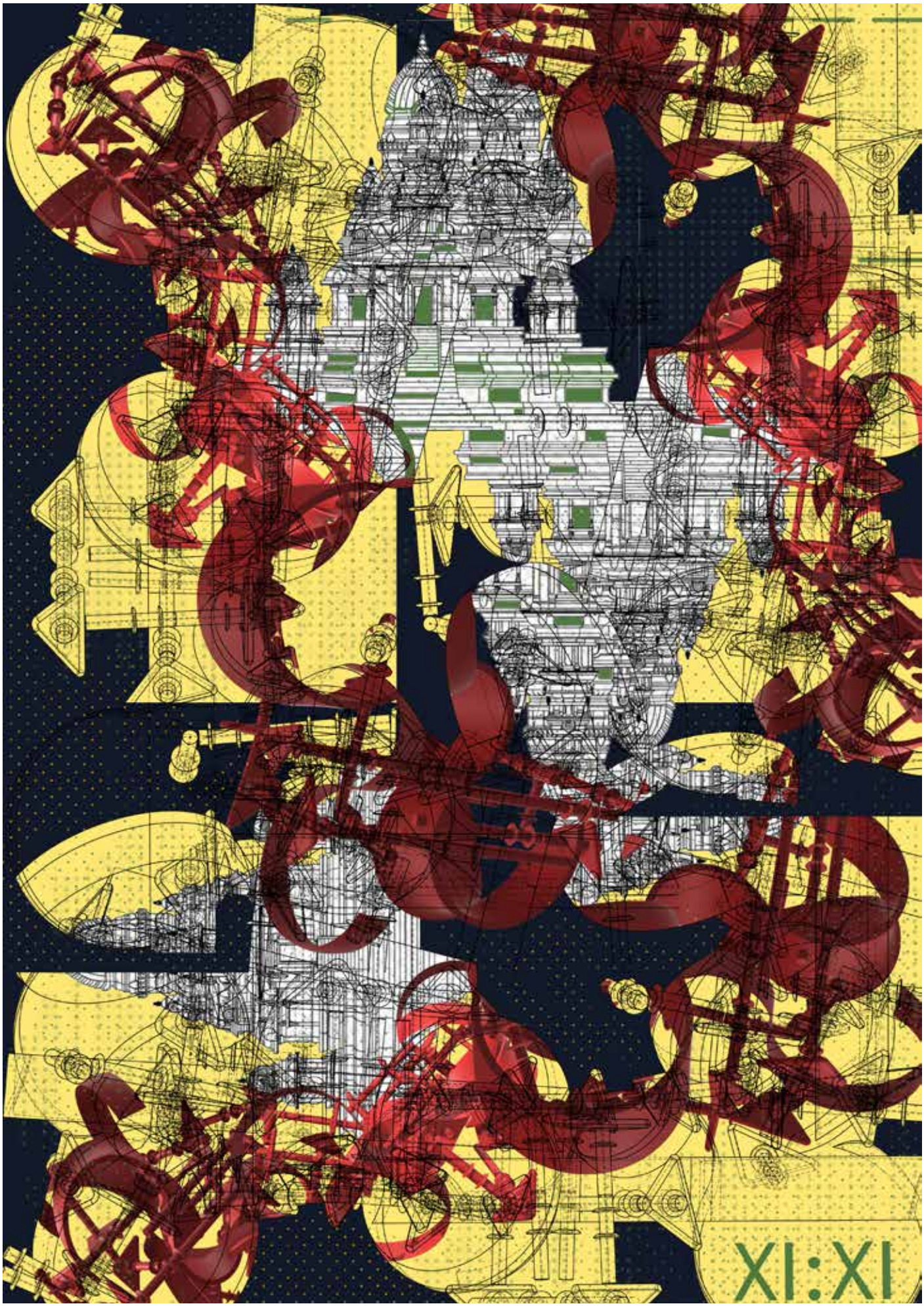
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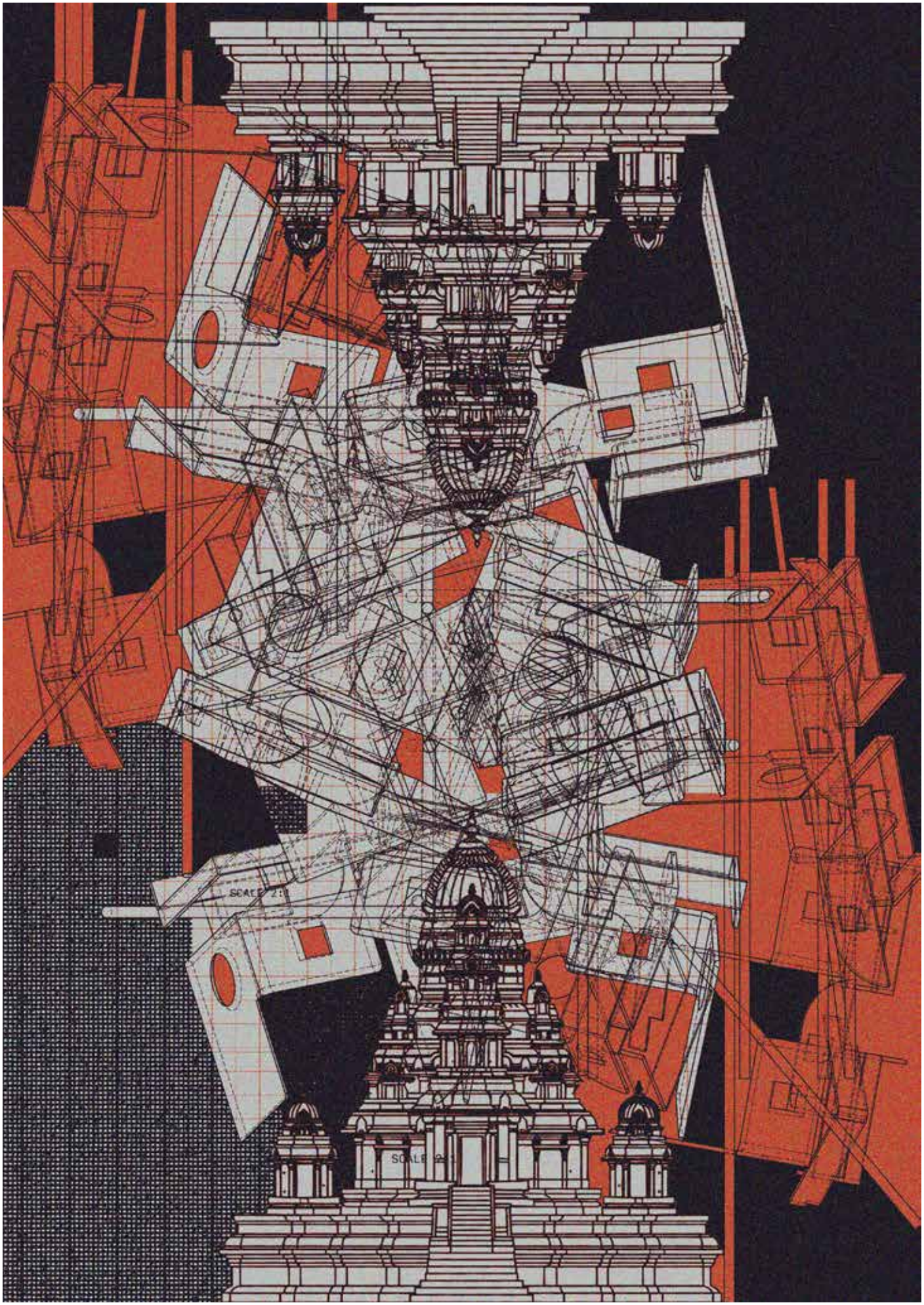

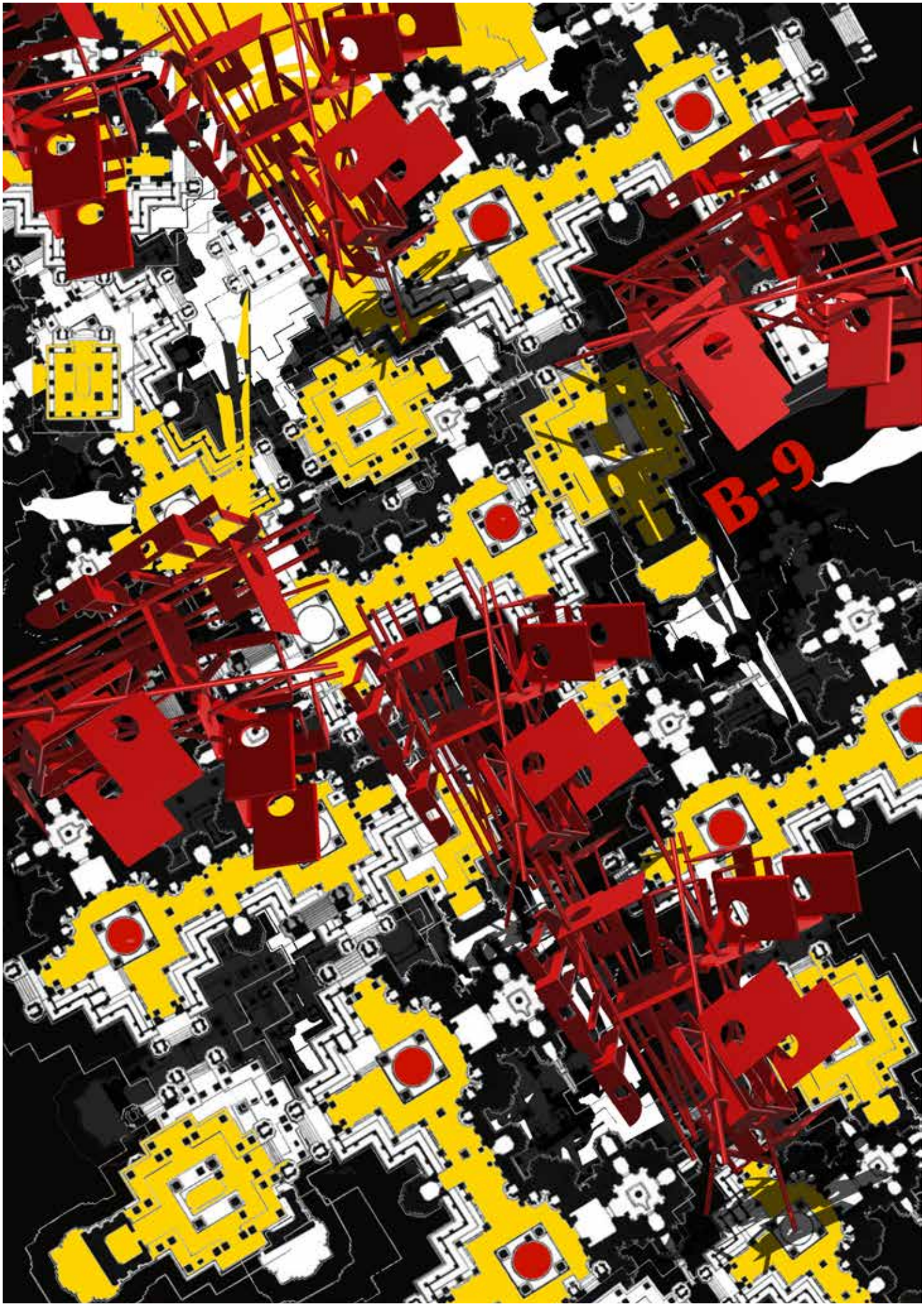
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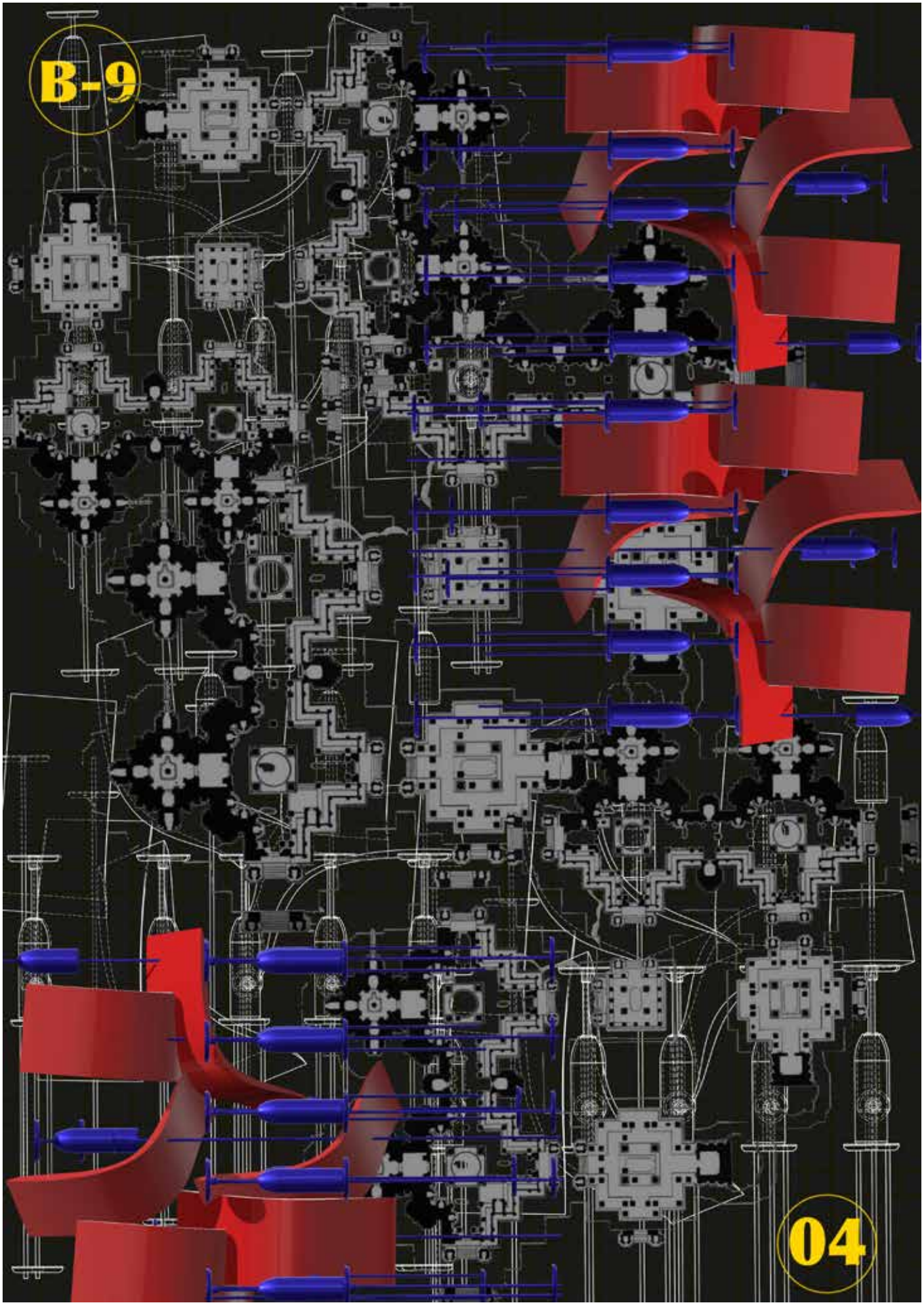
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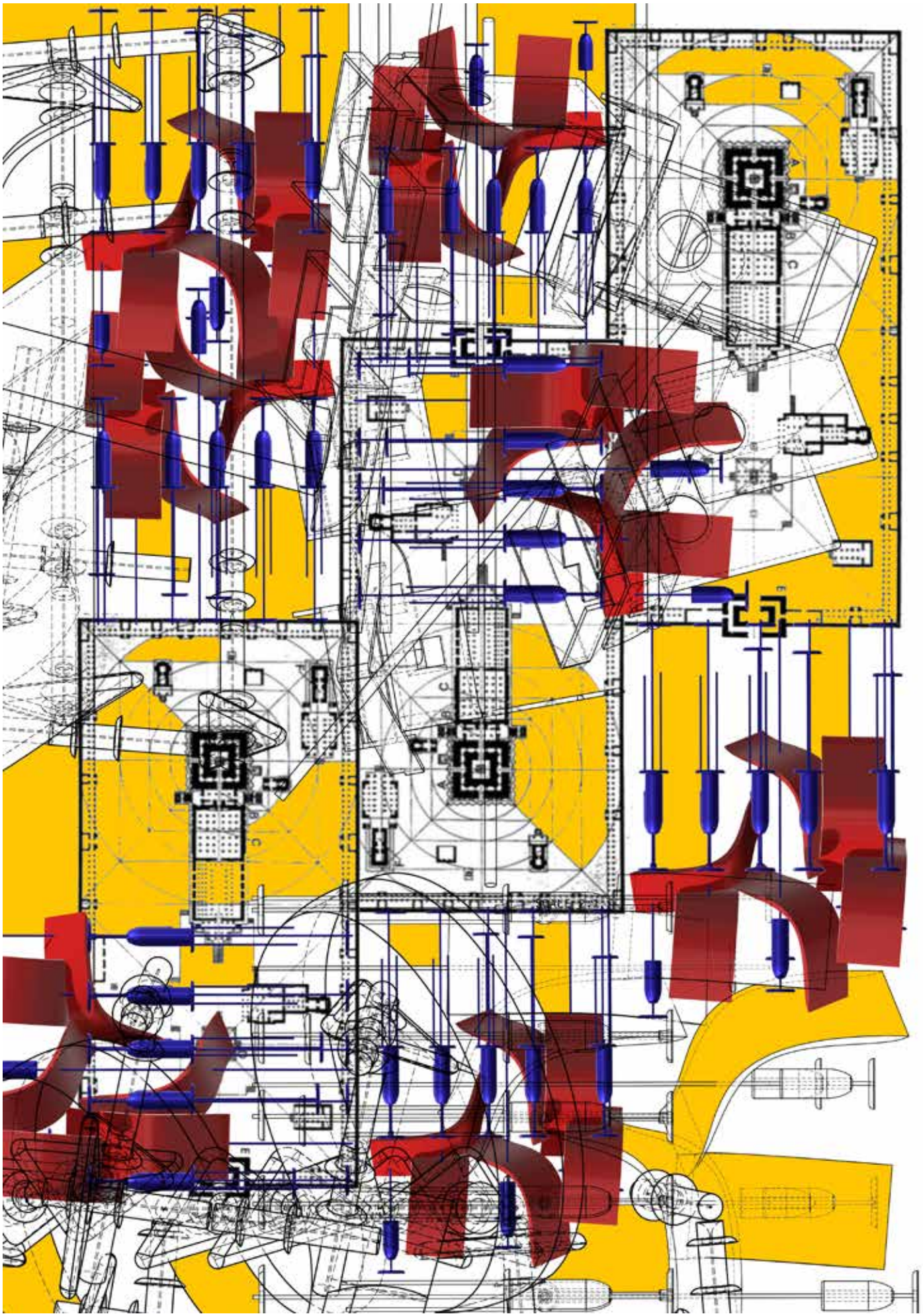

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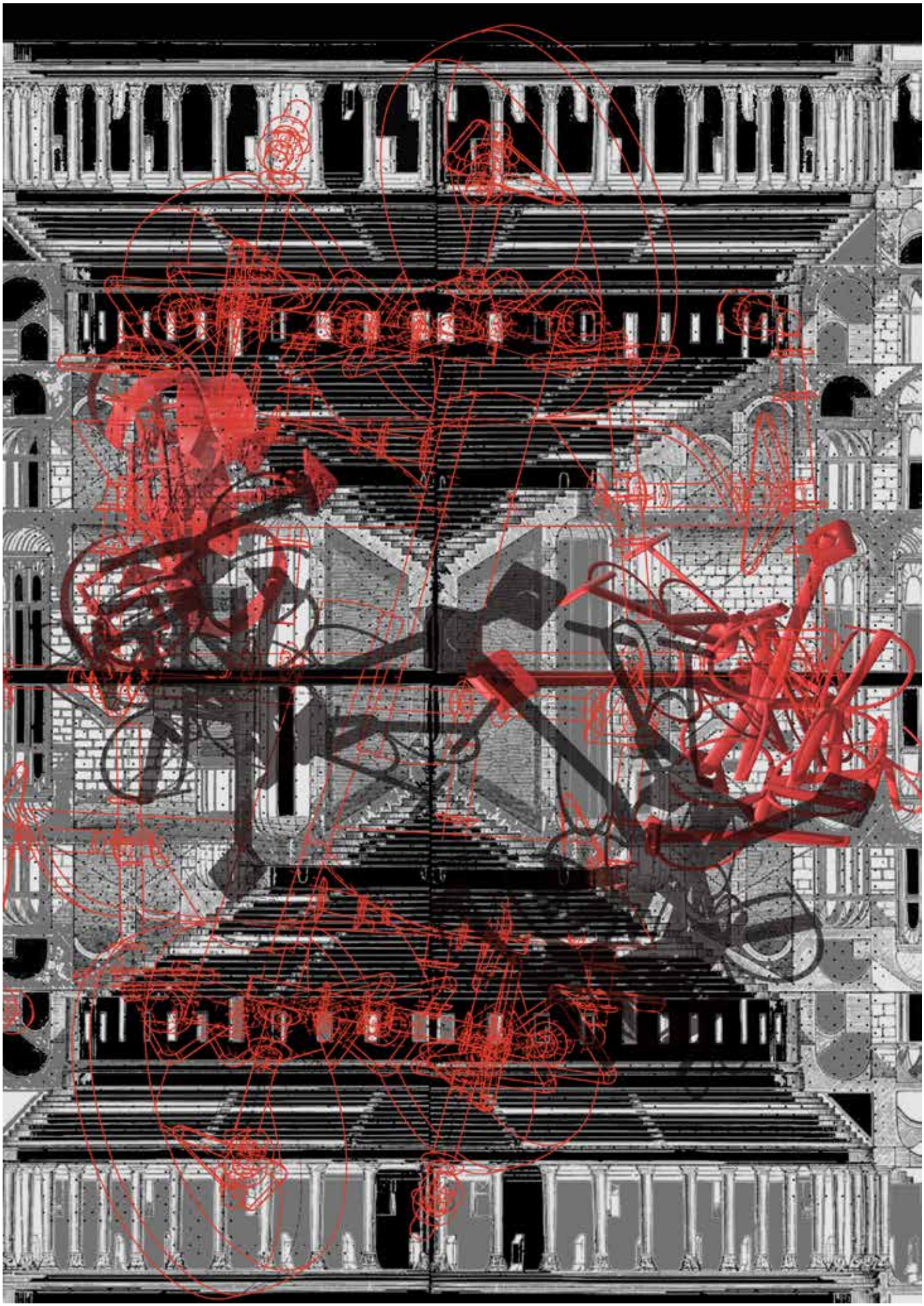
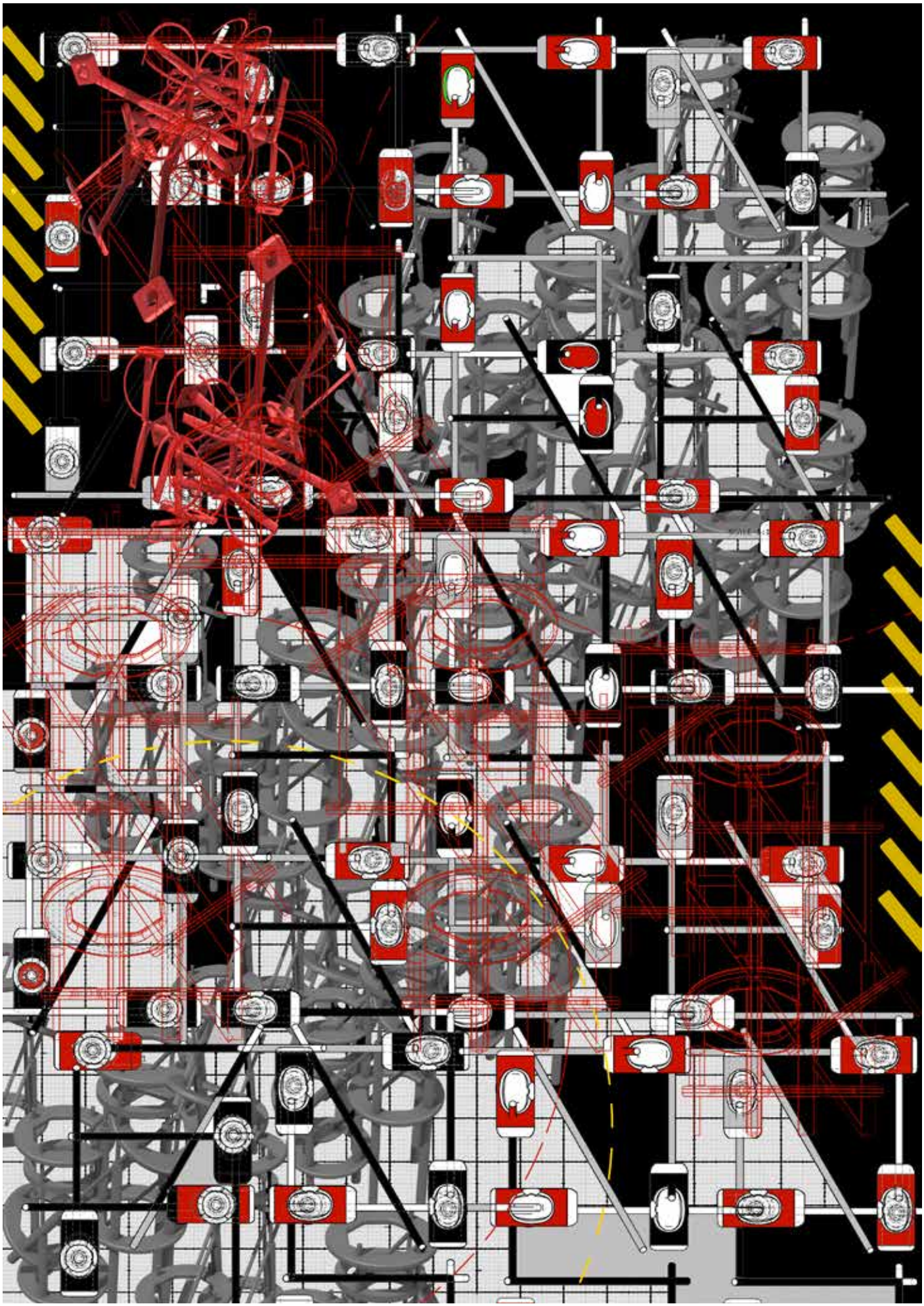
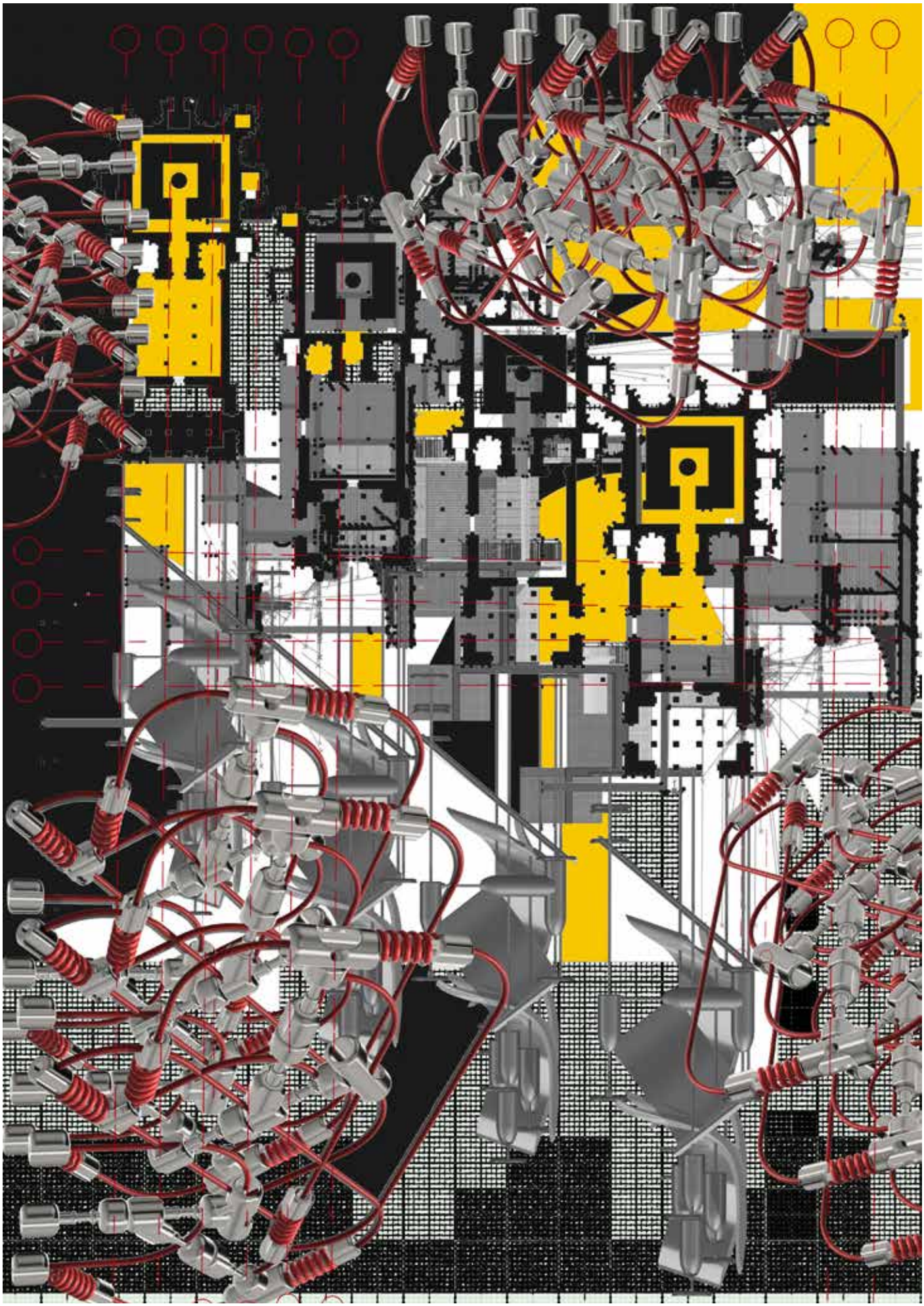
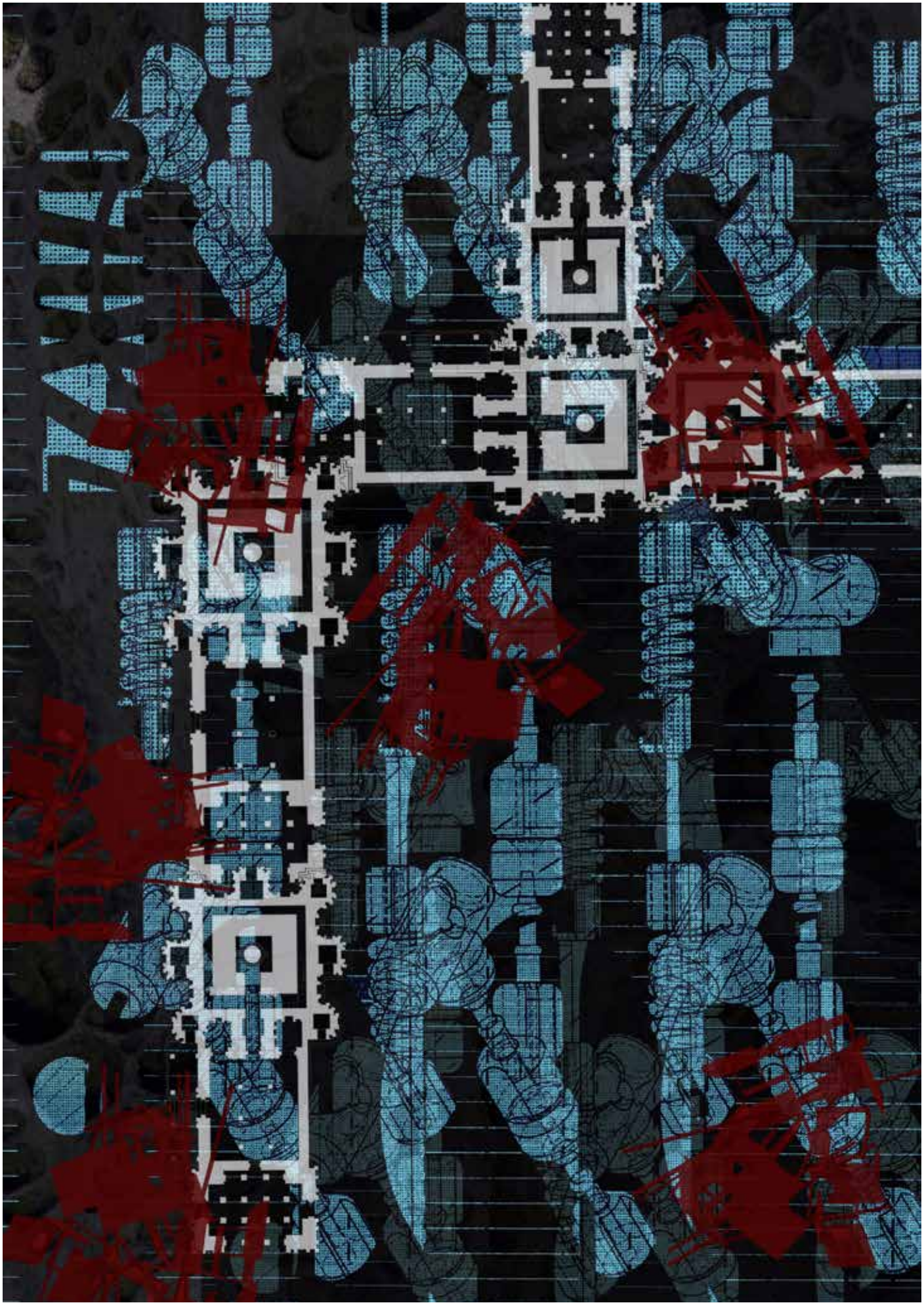
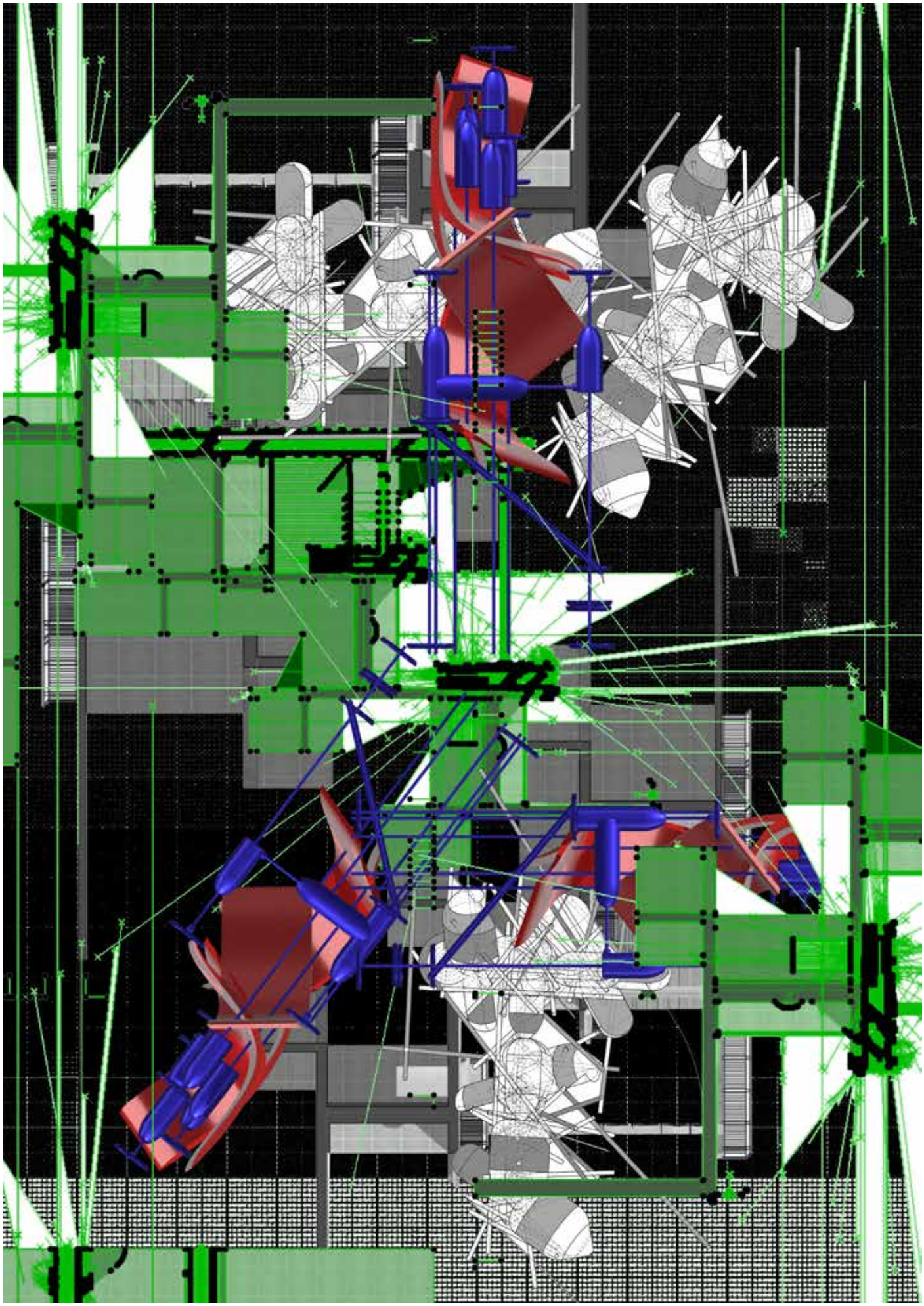


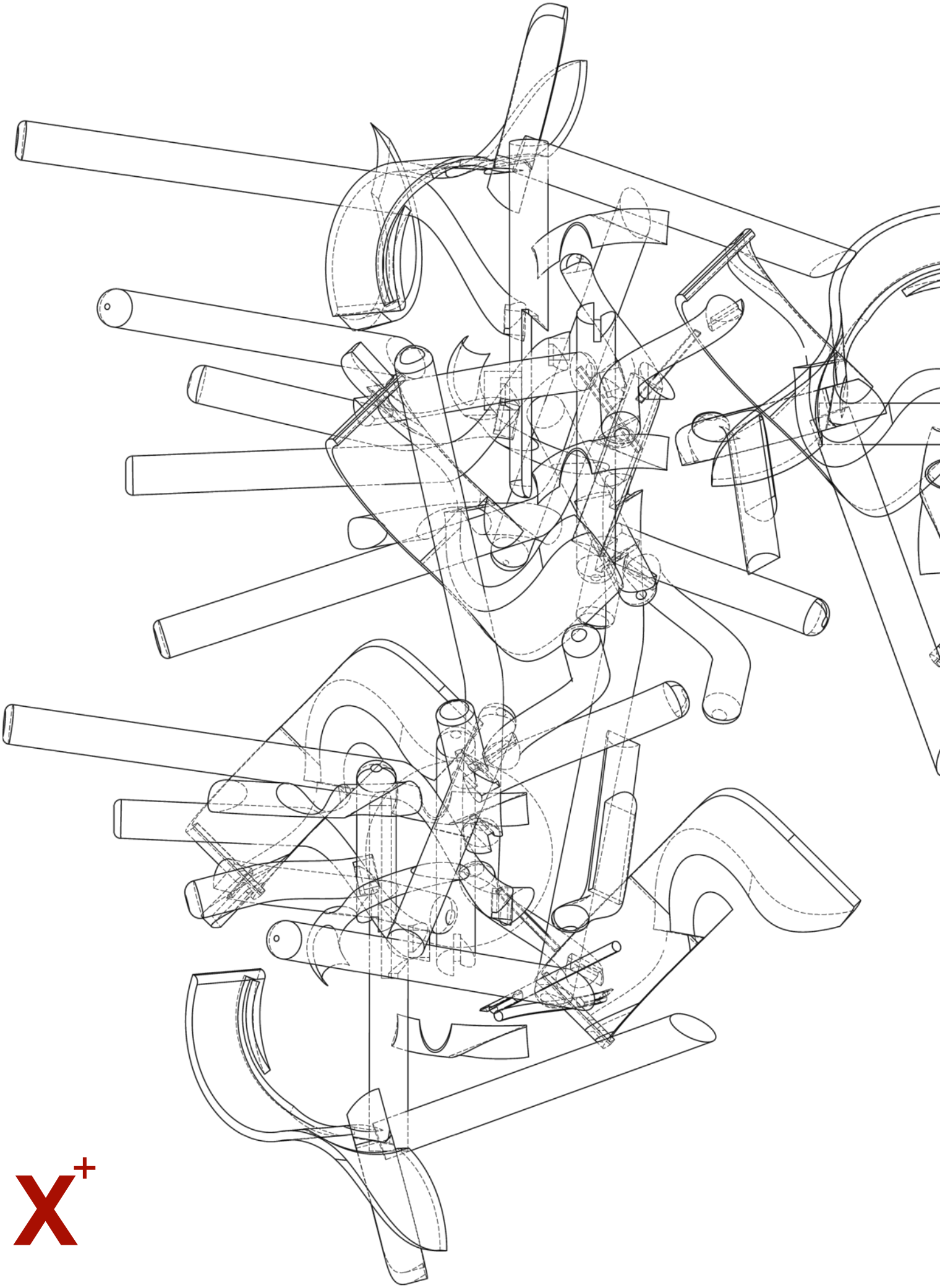








Kanishka Suthar, originally from Dungarpur, Rajasthan, is an architect and educator whose work explores the intersections of theory, design, and drawing. He holds a Bachelor's degree in Architecture from Pillai's College of Architecture, Navi Mumbai, and a Master's degree in Architecture (Theory and Design) from CEPT University, Ahmedabad.

A recipient of the prestigious Louis I. Kahn and Achyut Kanvinde Gold Medals for academic excellence, Kanishka began his professional journey at Sangath, the studio of Pritzker Laureate B.V. Doshi, where he worked from 2012 to 2014. His architectural practice reflects a deep sensitivity towards context & surroundings —qualities that earned him an appreciation award from the Hon'ble Chief Minister of Rajasthan in 2018 for the design of the Mavji Maharaj Museum at Beneshwar Dham by his studio impasto building workshop.

Currently, he is an Assistant Professor in the CEPT Foundation Program (CFP) at CEPT University, Ahmedabad. Alongside teaching, he leads an independent research project titled "Drawingtific Operations," which probes the philosophical, scientific, metaphysical and evolving technological dimensions of drawing as a mode of inquiry and expression.